

lives PUNK!

No 8/70p

BEKI

EXCLUSIVE
INTERVIEW

PETER & THE TEST
TUBES

ALIEN SEX FIEND

TURKEY BONES

4-SKINS

DEFECTS

CRAVATS

ACTIFED

FITS

LEATHER
JACKETS
WHAT'S ON
YOUR BACK

ALL SWITCH OVER FOR THE TEST TUBES richard kick listens in

PETER AND The Test Tube babies, Trapper, Greenback, Derek, Hobbs and Peter himself are the infamous punksters from Brighton who've been shaking the country with some raucous, hardhitting gigs and have been bedevilling several thousand record players with similarly effusive bits of black plastic.

Obviously this bunch are a little bit special and Punk Lives can no longer actually 'live' without knowing the full details... why? What? Where? (and who with?). Yes, the public deserve to know the true facts, and if not the true facts then the highly dubious fiction will surely do...

One day not so long ago the 'team' tracked our heroes down to a very high class studio in the Republic of Islington where they were mixing vocals for their up and coming LP which is currently untitled but will definitely be out in August. Melodic skank based strains of "Trapper ain't got no birds 'cause he's

too ugly" filtered through to our sensitively tuned ears, preparing us for what was to come. Yes m'man here is a highly tongue in cheek, roustabout chat with the Babies where the tongue is frequently in Monsieur Trapper's cheek, poor sod.

Peter And The Test Tube Babies are primarily a live band, the stage is the perfect medium for their good natured but rough-necked bonhomie. How have the gigs been going?

"Cardiff was good, there were 500 people there and we all had a good time. But some of the gigs we turned up at were shit. There was one in Ipswich where we arrived to find out that there wasn't a stage. We literally had to build it ourselves, we got a box of nails out with some planks of wood and it was really good after that.

Another 'occasion' was at Bradford where the power blew after the first number so we just sang out and all the kids sang with us. Then we pointed out the promoter and said, if you want your money back then ask him. He just ran into a room and hid, we waited for him afterwards but he called the police."

Do you make much money at gigs?

"No. We broke even at the gig in

Cardiff but when we got back to the hotel we spent £60 on booze before we went to bed. Actually we stayed up all night drinking, breakfast came out at nine o'clock and we carried on through that with a bottle of Guinness each."

Of course tales of the Test Tube Babies' predilection for drink is almost legendary but let me say now that during our stay with them not a drop passed their lips. Furthermore Merrydown cider is no longer the prime influence on their music, according to Peter the 1982 apples weren't up to scratch.

What, with no more Merrydown and the Babies being thrown out of their boisterous funhouses, the Anarchy Ranch, under darkly shrouded circumstances which they won't go into, it seems like all change for the group. Next thing you know they'll be penning intelligent social and neurological observations and insights.

"Well we can't really 'cause there's a Tory plant in the band" utters Derek in reference to Trapper who gives the customary two word reply. Derek continues, "we were gonna do a benefit for the Labour Party but he (Trapper) wouldn't let us do it - the Tory!"

"The thing is for five years you lot haven't talked about politics then suddenly you get your Militant magazine up the pub and you think it's all really hip." Trapper has the last word, as he usually does. He is the extrovert of the group and attention seems to be centred around him, consequently he is on the receiving end of most of the good-humoured piss taking that is going.

"We were gonna play Berlin but you have to go through East Germany to get there and they don't let any right wingers like Trapper through." A tongue in cheek remark that's easily brushed off. "Also you have to be good looking"



PETER



DEREK

a follow up that gives him a bit more trouble.

Amongst all the jollity a pause is perhaps necessary and a brief outline of the Test Tube Babies' history called for. The group started off in 1978, inspired by the creative punk scene that was then exploding in Brighton. After attracting a sizeable following around that area they were offered a track on a punk compilation album, which was to become the first Oi debacle. Through this they got nationwide recognition and duly signed to No Future. This proved to be a mistake for although some singles were put out, the best being 'Banned From The Pubs', No Future did absolutely no work and so the band left the label. Now they have their own Trapper label on which the album and single, 'Jinx', will be released. The hits continue.

But why is the label called Trapper and not Peter?

"It's called Trapper Records because he knows all the ins and outs of the music biz" reveals Greenback. "One night I heard Trapper talking to some bloke in the pub about record contracts and Trapper was talking such a load of crap! Every so often I'd hear, 'I'll give you 10% . . .', I didn't understand a word of it."

Why didn't you sign to a major?

"If you sign to a major you just disappear 'cause you don't get into the big charts and you don't get into the indie charts so no-one knows you're there. At least if you're with an independent you can get high in the alternative charts and people notice you. That's where Vice Squad went wrong, when they signed to EMI they sunk without a trace."

"All we need is better distribution so that our records get to places like America where there's a big demand for them. We know one guy in Canada and

he said there were only four copies of our single in the whole of Sydney (everyone collapses into hysterics at Trapper's geographical faux pas).

Hopefully they will get a distribution deal so that they can spread their message further abroad. Come to think of it, what is their message and if, as I suspect, the medium is the message are they still an Oi Oi band?

Peter tells all, "Oi is shit" and there you have it from the horses mouth. "Garry Bushell did an interview with us but we're not really bothered about it. One day he likes us, the next he doesn't."

What about punk in general?

It's mostly punks that go and see us, but 'punks' go to see Blitz and I'd hardly call them a punk band."

"One bad thing we got from Oi was all the skins. About a year ago loads of them used to come up the front so naturally no-one else would. But now they don't come and the general atmosphere is better. Now we don't get any trouble at our gigs outside of the jokey stage invasions."

Speaking of 'trouble' what's Brighton like (images of mods and skinheads battling it out on every street corner flash through my mind)?

"It's really laid back, it's like toytown.

Even on bank holidays, the skinheads arrive by train and the police let them walk all the way down to the seafront whereupon they're all rounded up and put on the next train home."

And the train home is exactly what Peter And The Test Tube Babies have to catch right now so it's an abrupt farewell to them. Still they'll be back touring in your district pronto, not forgetting that their album and single will be in your shops soon. From what I've heard of them, they should storm the charts, let's hope that the apples in 1983 are just as good.

THE JINX

*He joins the gang as we leave the pub
We're off downtown to a nightclub
And whereas usually we'd get in
We don't tonight cos we're with him.*

*We're miles from home waiting for the last bus
But when it comes it don't stop for us
We can't afford a cab and it's quite clear
That this wouldn't happen if he weren't here*

Chorus

*He's a jinx, jinx
Everything goes wrong
He's a jinx, jinx
When he strings along*

*It's Saturday night and there's parties on
But we can't get in any cos he's come along
So we end up walking round all night
If it weren't for him we'd have been alright*

*If you want a partner for pool or darts
And you play with him you've lost before it starts
If we go to a match and he comes in
You can guarantee our team won't win.*

Peter And The Test Tube Babies



TRAPPER



OGS

SKIN DEEP

Lal Hardy, whose tattoos were printed in colour in issue No 4 of Punk Lives, certainly started something. Here's some more artwork on skin, this time by George Bone of Hanwell, London W7. Are there any more artists, tattooists, hairdressers, designers of whatever out there? If so, send in your work and we'll try to use it in a future issue.



RAT SCABIES FATHERS TRIPLETS

RAT SCABIES (above), legendary drummer with the Damned has signed a solo recording contract with Paradiddle Music.

His first stab at the public's back is a triple-track maxi single featuring 'Let There Be Rats'/'Wiped Out'/'Drums Drums Drums'. It's available only by mail order from Paradiddle Music, The Basement, 47 Barton Road, London W14 9HB at £1.50 inc. P&P. Postal Orders and cheques made payable to Paradiddle Music. Allow 19 days for delivery.

NOISES

As the **ADICTS** fly off to Spain for a couple of gigs, their label Razor release two singles from two new signings, the **NEWTOWN NEUROTICS** with 'Blitzkreig Bop' and **RED LONDON** with their debut disc 'Sten Guns In Sunderland'. A group rumoured to have blown off the Adicts at the 100 Club, **CASE** release their debut EP 'Wheat From The Chaff' on Sus Records (through IDS) and is highly recommended. As is the **SUBHUMANS** new single 'Evolution' which is their first release on their own label Bluurg. Another band about to set up a new label, called Mortarhate is **CONFLICT**, although their next EP 'To A Nation Of Animal Lovers' (co-featuring Steve Ignorant on vocals) is on the Corpus Christie label.

Illuminated Records have changed their distribution again, this time from Stage One to IDS, and release 'Sebastian' from **SEX GANG CHILDREN**; 'One Good Reason' from new signing **POISON GIRLS**; and 'Powdered Lovers' from the hotly tipped new band **DORMANNU**. Ex Southern Death Cult vocalist Ian and ex TOH guitarist

Billy Duff's new group **DEATH CULT** surpasses material from their previous bands with their new 12" single consisting of 'Brothers Grim', 'Ghost Dance', 'Horse Nation' and 'Christians'.

Sunderland's finest the **TOY DOLLS** release a new single called 'Cheerio And Toodle Pip' on Volume Records, and backed it up with dates through August. They're supported on some dates by **MAJOR ACCIDENT** whose third single 'Legion Of Tomorrow' on Flicknife should be out to co-incide with the dates. Already out, but still worth buying is 'Lean On Me'/'Unionize' by the **RED SKINS** on CNT.

Our spies tell us that the **UK SUBS** have just finished a very successful U.K. tour. To follow that Fall Out Records release a new Subs single 'Typically City' in 12" format, which is the first ever Subs 12" single. Other releases from the label are the long awaited debut from **ACTIFIED**, 'Dawn Of A Legion' and the 'Gateway To Hell' LP from the **ENEMY**.

As for musical chairs . . . the **4-SKINS** have definitely left Secret and have signed to the new indie Syndicate Records (through IDS) and have a new single out shortly, with an album to follow. The **VARUKERS** are no longer with Inferno, and future material will be released by Riot City. **TABOO** (Coley and Helen from the Violators) are free from the No Future contract and are about to sign a deal for their new single 'Slow Down'. The **BAD BRAINS** who have had previous singles released by Music For Nations and Alternative Tentacles, have their debut LP 'Rock For Light' released by Abstract. Who are also putting out the first ever Herbert vinyl in the form of 'The Beer Drop Explodes' LP featuring amongst others . . . **THE FIRM, THE CHAPS, FRANKIE FLAME** and **DEREK WADE** (Yes Decca's dad!)

South London skinheads **COMBAT 84** release their second EP 'Rapist' on Victory Records which has changed its distribution from Pinnacle to Backs. Incidentally, bassist and well known celebrity, John 'Deptford' Armitage now runs the label, and the drinks are on him when you see him. As for the other South London skin band **THE BUSINESS**, their old record company are releasing a 12" EP of old material entitled 'Out Of Business' featuring cover versions of Sham's 'Tell Us The Truth' and Crass's 'Do They Owe Us A Living?' Meanwhile ex-Business bass player **MARK BRENNON** is currently in the studio with his new band, and they are rumoured to be worth a listen. Back to Secret and other EPs out, or soon to be released are 'Red Night' by the Euro-punk band the **DOSSERS**, and a second 'Britannia Waves The Rules'. **INFA-RIOT** will be back in action with their new LP called 'Sound And Fury'. The **EXPLOITED** however probably won't have anything out for quite a while as they claim their wages have been stopped and they won't record anything until they've seen some money. Although Secret claim that advances have stopped due to lack of new material. Rumours are circulating that the Exploited's contract is in fact up for sale . . . has anybody got £3 to spare?

On the new releases front . . . **SUBCULTURE** have their debut single 'Loud And Clear' out on Essential Records



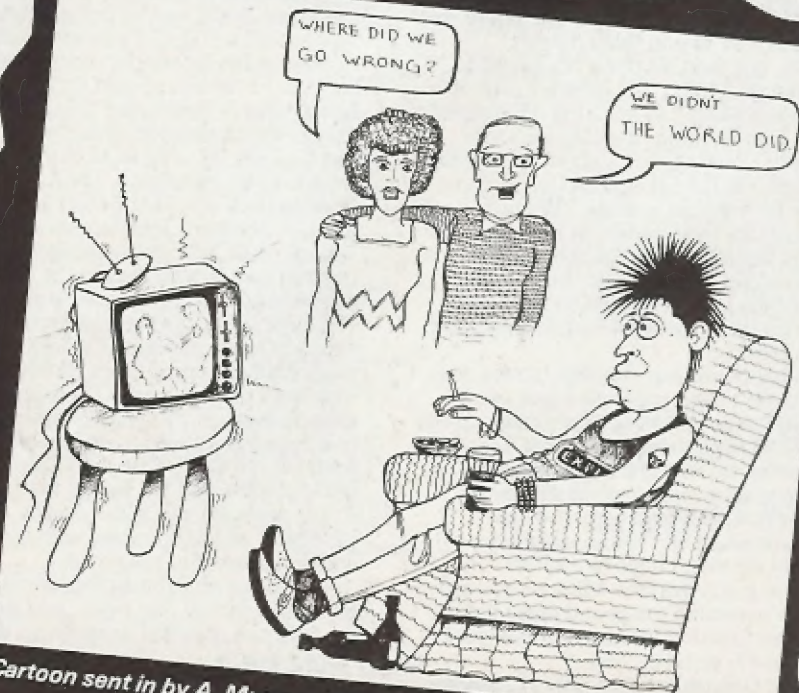
TOY DOLLS: new single

(through Rough Trade) and Scottish band the **ACTIVES** 'Riot EP' is available on Quiet Records (through Pinnacle) . . . On to bands to look out for . . . on the northern circuit **PAGAN ALTER**, and in London **PRAXIS**, and Grant Fleming's (ex Kidz

Next Door) new group **AGENT ORANGE**.

If any bands (especially new ones) or labels want to get info etc to me write to Ben Fleet, 50 Eagle Wharf Road, London N1.

BEN FLEET



Cartoon sent in by A. Murray, Caterham, Surrey

4 PLAY

PAUL CASTLES goes down the pub (where else) to meet Tom Hoxton and his boys

AS I ascend the slope of the subway, the sunlight blinds my eyes. Now where? I walk down the shabby Shoreditch street, ah! there it is, the interview location, a pub. As I approach the pub, three recognisable chaps approach it from the opposite direction. We collide. "Hi, I'm from Punk Lives". They are the notorious, not to be messed with band, called the 4 Skins.

Frontman Tom, suggests we sit outside, and breathe the pure East London air. This did not go down too well with Ian. "It's like sunbathing on the pavement." Ian's cries of disapproval were hush hushed by fatherly Tom, so sit outside we did.

Firstly, the point should be made that the interview took place minus the 4 Skins singer. One eyed Roi 'The Boi' Pearce had not reared his head, for the morning's practice session, and no one had seen or heard from him. Subsequently the morning's rehearsal had proved little more than a piss about.

So the interview in theory, was with the 3 Skins, and only two of them are skinheads! Tom McCourt plays the bass, and is the only surviving member of the original 4 Skins line up. He was born just around the corner in Hoxton, hence the nickname Tom Hoxton, Hoxton Tom, or whatever he feels like calling himself, at any one given moment in time.

Ian Branson drums, and Paul 'George' Swain guitars, and they both hail from Hatfield, which is a bit North of Harlow. Ian describes it by saying that "it's not massive, but then it's not a village either," with George adding that "there's a lot of nutters and skins." What's the difference?

I can't understand how two innocent skinheads could come to get involved with a character as hard nosed as Tom Hoxton. Maybe Tom should explain. "We put an ad in *Sounds* for new members, but we didn't say who we were. Most people were put off as soon as we said we were the 4 Skins. Some of the people we had audition were f-king useless. These two auditioned, and we took 'em on."

That happened last October, so the new band haven't been together a year yet. How did Roi get involved. Tom takes up the story. "Roi used to be in The Last Resort. Before that, he was one of the original Menace roadies. He's a good singer, so when he got pissed off with The Last Resort we asked him to join us, and he did. It's a pity we didn't have him earlier. This band now is the best the 4 Skins have ever had. We're getting the sound really tight. If we'd been together for two or three years we'd be really good by now."

Ian and George are both only 17. Before they answered Tom's ad they were both in Hatfield band, Criminal Damage. A single was nearly put out. A few gigs were

performed, the most prestigious as support to Flux Of Pink Indians.

Naturally enough Ian and George's influences are mainly the modern Punk groups, although the first band Ian mentioned were the Pistols, followed by Big Country! George went for the Cockney Rejects, Upstarts, G.B.H. and the Test Tube Babies. Tom had a more varied selection. Punk-wise the earlier bands like The Clash, Skids and Ruts, and earlier still Iggy Pop and The Stooges. As for the absent Roi, heavier stuff such as Rose Tattoo.

The lads said to say he likes the Sex Gang to embarrass him; consider it done!

During the 4 Skins four year history they've had more than their fair share of line-up changes. To explain why each member left would probably make an article itself; 'The comings and goings of the 4 Skins!' One of the biggest blows must have been when the original singer Gary Hodges left. Tom: "Yes obviously, if you lose your singer it is a blow, especially someone like Hodges because he was a good singer and a good frontman." Did you feel like packing it in? "No not really. You've just gotta try to get on with it."

Ian chipped in. "Just because I'm in a band, I don't think I'm any better than the people in the audience." Tom: "Yeah, I don't think you're any better than them either!" Tom continued the pistaking, when reminding Ian about the time they played up North and he got upset because he couldn't pull the 14 year old birds!

Alas we must now get serious, deadly serious. For as you should know the 4 Skins name is linked with Southall, and the trouble that happened when they played there in July '81. The facts of the night were roughly as follows. The 4 Skins, The Business and The Last Resort were to play a pub in Southall, The Hamborough Tavern. Well, this particular area of West London was to host the fans of the aforementioned bands, mainly skinheads. The local Asian community weren't very happy at having several hundred, supposedly National Front, skinheads in their neck of the woods. There are two sides to every story. The Asian side was the one largely portrayed by the media. That was that the skins were there solely to cause trouble and the Asians were ready for it. The skins started it, the Asians retaliated, all hell let loose, with the pub ending up burnt to the ground.

Tom is the only remaining member of the band who played that night, and therefore the only one qualified to speak on that night's events.

"We played that gig with The Business and The Last Resort. We'd been playing venues like The Bridge House with these bands, and having crowds of about 650

plus. Most of the coaches that night carried fans of The Last Resort. When we got there the coppers said some Asians had set up a sort of a picket. We didn't want any trouble so we said we'd go and talk to them. They said we don't want to talk to fascist pigs. We left it at that.

"Then when we were playing on stage, the windows just caved in. Molotov Cocktails, the lot. If someone's doing that to you you're gonna fight back, and that's what the skins did. We managed to get most of our gear back into the van.

"There was a lot of crap spoken about Southall. On the news they were holding up crisp, white National Front leaflets and saying look, we found these in the pub afterwards. The pub was completely burnt out, so how could they have found crisp, white leaflets. Also there were a lot of birds there. Many of them got hurt as well. We wouldn't have brought girls along if we thought there was going to be trouble. The Business were nearly beat up as well. It was all out of our hands. The thing that pissed us off is you've got people like Mensi and Bushell, saying don't believe what you read in the press, but they all believed what they read about us."

Following on from Southall, hardly any London venue will have them. This obviously proved a major hindrance for the band, and most of their gigs since Southall have been out of London.

How about the audiences you attract. Is it 50-50 skins and punks?

Tom: "We usually get a mixture. In Birmingham it was mainly skins. We're not really bothered who's in the audience, as long as there's no trouble and everyone's enjoying themselves."

What about National Front or British Movement infiltration at your gigs; handing out leaflets that sort of thing. Tom: "We don't get any National Front trouble at all. We don't want any Seig Heiling. If there is any, we always try to cut it out. Equally, we don't want any lefties waving their red books."

Moving onto less heavy topics, how are the band fixed for tours at the moment. Also how much of the old material will be kept in the new set. Tom: "No. There aren't really any tours planned yet. We don't want to play too much of the old stuff. We've got new ideas now, it's a different band."

Don't despair though, because 'Chaos', 'Evil' and 'A.C.A.B.' were referred to, and it looks as if they'll keep them in the set. The initials by the way, for the uninitiated spell out 'All Coppers Are Bastards!'

It looks as if you won't have to put your hands into your pockets, for money to buy the 4 Skins records for a while. An as yet undecided song, will be recorded as the new single in four or five weeks. It should be in your local Woolworth store by the end of August. If it goes down well, an LP should follow. If, heaven forbid, it don't do too good, then they'll probably try again with yet another small one.

Considering the band's four year existence, three singles and one LP is not a lot to show for. Tom mentioned the band's tracks on the 'Oi' albums. He said they were totally ripped off on the 'Strength Thru Oi' albums, where they got no money at all.

The band have now left Secret, who they got thoroughly disillusioned with. Tom: "They took no interest in us, whatsoever. We never got a penny out of them, but we're hoping for something soon. People think because you're in a band you've got loads of money! We just had one statement from Secret, telling us how many records we'd sold. We don't even know if it's true. They never bothered to come to the gigs, and they gave us shit publicity. The last single (low life) had a bit in *Sounds* the size



pic by Tony Mottram

of a postage stamp. Who's going to see that, other than my mum? They didn't even want to meet Ian and George."

Well the band are off Secret now, and on Syndicate, which they're hoping will go a lot better. It's a case of so far so good.

Musically we are promised more of the 'One law for them', old style 4 Skins, which is great news. There'll be more power than there was on the LP, and it will be tighter musically as well. In fact the LP did not really do justice to the 4 Skins ability and stature as a first rate punk band. Tom agreed. "After we recorded it and I heard it, I thought it was OK. Then when it was mixed and everything it didn't even sound the same."

In the Bushell piece in *Sounds*, the band touched on the Falklands. How did they feel about that? Tom felt it could've been prevented, but still felt in the end we had to fight to get the islands back. What annoys him is seeing old war victims, hobbling about, who no one now gives a toss for. Ian: "Well if you give in once, you'll give in twice."

Tom said he was "proud of Britain," but didn't like the way it was going, and that "Shoreditch is the arsehole of the world!"

Ian seriously said: "If I couldn't vote I'd have voted the The Monster Raving Loony Party." George, sticking to the election theme, said "it wouldn't make a lot of difference whoever got in."

Tom then turned his attention to the old bills' new bill; if you see what I mean!

"With the new police powers, things are going to get really bad. They'll be able to have random road blocks to stop cars, keep you in a cell for 36 hours, and stripsearch you." Ian saying he has experienced the latter first hand. "Did you enjoy it," says Tom, "having a pencil shoved up your arse?"

Tom and Ian nipped inside the pub for another round, leaving George and I to eye up any passing talent, although very little actually was!

George, having been in the odd scrape or two, has found in the 4 Skins a way out of the normal dire existence, and is enjoying it

immensely. "There's a much more friendly atmosphere than in most bands. We don't just do a gig or rehearse and then sod off. We're all mates. We have a good laugh. Tom is a really great geezer, he really is."

Tom and Ian return, laden down with drinks. How do the 4 Skins stand politically? Tom: "We are the politics of the street," very profound. "We sing about the normal geezer. We all feel that you should be able to do what you want. The authorities are supposed to help you, but all they do is muck everything up," Ian moves in: "Bands like Crass and Conflict get too involved with politics. What's politics got to do with music?" Changing the tone of conversation again, Ian continues "I used to be a vegetarian for a while." At this point Tom with a mouthful of lager laughs, and the lager returns to the glass! "I only did it for a bit," Ian resumes, "but I had no energy and I was always tired, so I thought sod it, and gave it up."

Where do the 4 Skins go from here? What have they got their sights set on? Tom wants money, "we'd be stupid if we said we didn't, everyone does." Ian fairly pointed out, that it's not so much the money, but "it's just that you need money to do a lot of things. I want loads of money so I can buy a house and a video recorder." George has been playing the guitar for under two years, and it is one of his ambitions to become a highly accomplished player. Jokes flow that Roi wants enough money so that he can buy a new eye!

By this time we had moved indoors to a comfy table. The wind had been getting stronger and stronger, and the chances were increasing rapidly of our pint glasses being blown from the table and onto the pavement and none of us were too keen at wasting several pints of the best!

I'm afraid we must get serious again. Points like the following one make nuclear war seem inconsequential! I must stress the significance of this point. I am talking about . . . pie and mash. Tom says this. "There are only three decent pie and mash places, and two of 'em are in Hoxton. The other one is Kellys in Bethnal Green." So now

you know!

Somewhat surprisingly, after gigs the 4 Skins can be found tucked up in bed in a hotel, as Tom explains: "In the old days we used to sleep in the van, or if we could we'd get back to London. But if you're doing a tour that isn't very good, you get up the next day and you feel pretty awful, and then you've got to do a gig that night. You've got to feel fit really. We were staying in a really posh hotel in Manchester. There were blokes about 50, who were bell boys. The bar shut at 11.45. So we were all trying to drink as much as we could to get pissed." As George said "We all looked a bit out of place." I bet!

Who meets the bill I hear you ask? The group do. They take whatever money they can with them on tour to try to cover expenses, just about scraping by.

Tom Hoxton is certainly the main spokesman for the band. Ian and George could be the final pieces in the 4 Skins jigsaw. The band these days are just one big happy family. Misicaily we've yet to see the best of them. Hopefully their forthcoming releases should set them off down the right road, and help them establish themselves at the fore of the current punk scene, where they rightfully belong.

**COLOUR PIC OF 4-SKINS
ON CENTRE PAGES**

Reviewed by **TONY PUPPY**

Singles

TWENTY THREE singles lay in assorted piles around me, the memories of a day spent in musical indulgence still fresh in my head. Playing them all, different volumes, different moods, now and again at different speeds just for the crack, it's a life.

I felt, as I often used to when sober, a quick surge of what I had once thought was pity but now begin to recognise as affection. A thrashing bluster, endless churning of poorly produced noise, tunes knocked to the floor as groups like **The Actives** or **Crash** make some argumentative point in badly sung clichés.

Or worse, **Ultra-Violent** staggering stranded like plaster cast dinosaurs on display in museum exhibitions. Doomed to represent past eras without personality or individual interpretation — never having any idea why it was more important then than it is now.

Or the **Gothic Girls** faithfully reproducing the superficial packaging of present netherworld trends without grasping the *idea* behind the style.

Twenty three bands alive and noticed for as long as their singles are played, good or bad they can be touchingly vulnerable — there's something there you can grab hold

of and assess, realise what they're trying to achieve. But what price the vacuum mentality in **Rose of Victory**, fastidiously playing a note for note cover of Bowie's 'Suffragette City' neither adding nor subtracting a mote of individual identity. Amongst the surprisingly high percentage of cover versions in this month's batch theirs was the one to leave you drained of hope. Why bother? A despairing shake of the head is hardly an appropriate review as it draws to an uneventful end, but lo, this mumbled ramble of an introduction is getting nowhere and I'm spilling half the records onto the floor before we even begin.

It's with gratitude that offerings from the likes of **Ipsa Facto** or **The Shining** are received. Two newcomers to the battlefield, awash in spirit and adventure — likewise when hardy veterans like **Action Pact** come up with newly invigorating angles to explore where others merely exploit.

If such paper accolades as **SINGLE OF THE MONTH** meant anything then these three would be grappling for the gold star on their report card; however, this issue's system of listing all records received in alphabetical order means that space alone is their reward. Space to consider their merits snatched from the lesser talents of the batch, who must rest content with being logged within the pages of this mighty organ.

Fire Away with the A section captain, the crew is ready.

ABRASIVE WHEELS: 'Jailhouse Rock/Sonic Omen' (Clay Records **CLAY 24**).

They dress like punks and whip through a speeded up version of Elvis's chestnut — Clay Records give them a classy colour cover so everyone's happy. Their own anthemic tune on the b-side is much better but we're discussing musical merit then, and this seems to be for followers of style rather than anyone who actually *listens* to records.

ACTION PACT: 'London Bouncers (Bully Boy Version)/Gothic Party Time/New Kings Girl/The Cruellest Thief' (Fall Out Records **FALL 12 016**) 12".

Taking from many sources, not the least their own heritage, they've transformed 'London Bouncers' (their debut offering from the acclaimed Heathrow Touchdown EP with Dead Man's Shadow) into a veritable treasure chest of surprises.

The pounding drum comes from the tribalists, the heady sax from Theatre Of Hate, the urgency they supply themselves — a fine beast in any language.

The 'Gothic Party Time' track plunders the theme further, huddled beneath the cynical Dr Phibes piss-take lyrics they pitch their tent in the doom laden swamp derided by many but lived in by more. The way they throw away the (orthodox) punker tracks makes me think their hearts beat to a different rhythm than they want to reveal.

Who can tell what plans Action Pact have for the future, but so long as they release records of this class such conjecture is irrelevant.

ACTIVES: 'Riot EP' (Quiet Records **QS 001**).

Rigidly punk, little more than an early demo tape on vinyl long before the band is ready. I don't need this and I doubt if you'll disagree.

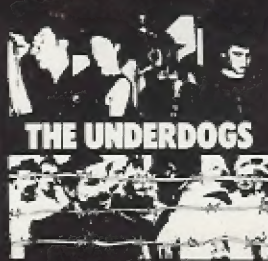
ANGELIC UPSTARTS: 'Solidarity/Five Flew Over The Cuckoo's Nest/Dollars And Pounds/Don't Stop'. (Anagram Records **12 ANA 7**) 12".

Whoaay, the Upstarts, here's a name we know. Another nail in their coffin though. 'Solidarity', the major track, is an overlong acoustic ballad from their last album that shows up all Mensi's flaws. His heart is in the right place but he just hasn't got the insight to carry it off. Like most people he sees the world as a simplified battle between us (workers) against the tyrant bosses and if we could only unite then the bosses would tumble and fall. If only life was that easy the Upstarts would top the charts and the Welfare State would actually work.

Unfortunately this is a tedious record, Thatcher's in power again and I'm confusing the two in trying to get this down — it takes more than a glorified view of the workers struggle to change the world and more than an acoustic guitar to make a haunting record.



*Action Pact's
George: treasure
chest of surprises*



ANTI ESTABLISHMENT: 'Anti Men/Misunderstood' (Glass Records GLASS 023).

Poor heavy metal, slightly tinged with a Jam feel.

CHANNEL THREE: 'I'll Take My Chances/How Come?' (Posh Boy Records PBS 17 US import).

CIA: 'God, Guts, Guns' (Shmegma Records US import).

Channel Three play West Coast smooth anger and CIA are East Coast harshness — neither one inspires me to investigate either scene further. Channel Three perhaps the bigger disappointment after their 'Gun' classic of last year.

CRASH: 'Fight For Your Life/Religion/Kill The Cow/TV Times' (No Future).

Early Upstarts sounding, poor vocals ruin its chances. They say they have a massive following in the Manchester area, which can only mean that other bands from the area are even less memorable than them.

THE DOSSERS: 'Red Night/Punk Rocker/Running/Armada' (Secret Records SHH 148 12").

Early Charge imitators, with the wit of Stu Pidots lyrics sorely lacking.

THE ENEMY: 'Last Rites/Why Not' (Fall Out Records FALL 014).

Anti Pasti/Epilectix. 'Two Years Too Late' lives on.

GOTHIC GIRLS: 'Outrage/Devil' (Back Records NCH 007).

ICON AD: 'Let The Vultures Fly EP' (Radical Change Records RC4).

The Gothic Girls have the same idea about gothic as Icon AD have about Anarcho-punk. Pitifully little.

IPSO FACTO: 'Mannequin/Rodrigo Borgia/Pretty Ugly' (IF V 83).

Quirky, with an almost sixties psychedelic feel they bubble up a brooding macabre menace. (In the best possible sense of the term). It sounds like a small segment of a larger concept, if only all debut records had such daring and panache — there's an arrogance in what they do that's refreshing after so many other new releases that scurry to the nearest influence and slavishly copy copy copy.

PRESSURE: 'Pressure/Sixteen Seconds' (Anagram Records ANA 6 12").

... like Pressure who unashamedly copied Public Image's best song for their debut, and follow U2 in taking the rock path where PIL went avant-garde. They probably think they're part of the new rock culture with U2 and the Bunnymen, just part of the same old imitator side-show. File under irrelevant.

NEW MODEL ARMY: 'Bittersweet/Betcha/Tension' (Quiet Records 002).

The underground build-up for this band had been both enormous and favourable — my appetite was awash in expectant saliva, the record hit the deck and breath was held.

The Death Cult introductory guitar twanged out and then, and then... I played it again to see if I'd missed something amidst the stultifyingly ordinary song that could make them stand out.

Perhaps it's my hearing that's going, it's another weak vocal hiding behind a vaguely promising tune — it falters when it should

grab and becomes repetitive when it should be haunting.

People have said The Ants, some recall Death Cult, to me it's a poorly produced Martian Dance (remember them? I thought not).

NEWTOWN NEUROTICS: 'Blitzkreig Bop/Hypocrite/I Remember You' (Razor Records RZS 107).

Boppy, the Ramones tune with anti-nuclear lyrics works in its little way. But this THE Newtown Neurotics, their formerly ferocious roar is buried in an atrocious production — a grave mistake at a crucial stage of the game.

Compared to most of the sub-standard dross in this month's pile it leaps out, but play it next to 'Kick Out The Tories' (their biggest 'hit') and something has gone adrift somewhere along the line.

ONE WAY SYSTEM: 'Cum On Feel The Noize/Break In' (Anagram ANA 9).

Foul, as much biting grit as the Cockney Rejects' 'I'm Forever Blowing Bubbles', and about as much relevance.

One of the cruellest experiments yet by vivisectionists, to remove the brains of four youths in Fleetwood and set them free to form a band. A sorry indictment on how far science is allowed to destroy less evolved beasts in the name of progress.

RED LONDON: 'Sten Guns In Sunderland EP' (Razor Records RZS 105).

Ex-mods playing at skinheads hating communists; though the major song, 'This Is England', is so full of clichés it's hard to say what they're actually complaining about.

And last and most definitely least... chords properly, he'll be the one who survives next month when they decide to be gothic-punk (or soul-boy disco depending on which sells more records).

ROSE OF VICTORY: 'Suffragette City/Overdrive' (No Future Oi 24).

Ex-Blitz, does nothing, goes nowhere.

THE SHINING: Working Class Hero/Working Class Dub/Scapegoat' (Turbo Records BRAKE 01 12").

Sinister, the jester emerges from the shadows with a smirk and judges from above. Helped by drums that hypnotise and guitars and bass that understand rather than compete in a race to the end of the record.

It's the old John Lennon song stripped down and rebuilt as a new structure rather than slavishly copied — gather around and listen to this sort of thing my friends and we can yet escape the strait-jackets of conformity.

This is punk as I know and love it, the spirit flies free;

'I'm never gonna be a scapegoat,
Never gonna wear a greatcoat,
And I will never carry the can'.

The final track on this 12", an almost accapella statement of intent against the

hoary old target of war hits home where so many fail because it stands up for itself.

Whereas almost all "real" punk complainers run to the nearest corner and bitch about being trapped, The Shining stand firm and wait for trouble to find them.

Essential purchase, positive. (The Shining is Steve Roberts, ex-drummer with the UK Subs and now with Beki Bondage's Ligatage. See interview page 17 — Ed).

THE UNDERDOGS: 'East Of Dachau/Johnny Go Home/Dead Soldier' (Riot City RIOT 26).

The A-side is 'Holidays In Cambodia', B-side is Flux; punks wanting to be popstars as just another job.

ULTRA VIOLENT: 'Crime For Revenge/Angels/Dead Generation' (Riot City RIOT 25).

VIBRATORS: 'Guilty/Hang Ten' (Anagram ANA 8).

Two punk rock discs to play in the safety of your own home.

Tapes

BOUQUET OF VEINS: 'Numb'.

A four track release from Stevenage in the Sex Gang mould, though occasionally veering into the Crown Of Thorns/Bunnymen world of new pomp-rock (on 'Never').

They show a potential but are too slavishly copying their influences rather than trying to set their own style.

Available from 87 Telford Ave, Stevenage, Herts.

FOUR MINUTE WARNING: 'Teatime With Corpses'.

At their best, like on the last of this six track tape 'Walking Dead', they sound like a cross between the Upstarts and the Ruts. Coming from Gateshead they have that gritty sound so typical of North East releases, though far too many clichés make an appearance for it to work in their favour.

Available from F.M.W., 10 Thames St, Gateshead, Tyne & Wear. Price either £1 or a blank C60 and s.a.e. **TONY PUPPY**

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MANNEQUIN



IPSO
FACTO

THE UNDERDOGS



LABORATORY TESTED

STAN WELL injects a bit
of life into the Cravats

IF THERE'S one thing you can't do it's please everybody. The 'Punk Lives' readership is fortunately split between different musical areas as the Letters and Penpals sections reveal with The Cravats of main interest (at present) to those who bear wild thoughts at the mention of Sex Gang and XMal. They are enigmatic by comparison to the vast majority in that strictly no-strict-rules grouping of bands. They are to most people either a total mystery or they've never heard of them and yet The Cravats hail from the days of '77.

When the adrenalin of punk began to take on less traditional values and all manner of deviant forces or differentiations occurred bands began to get the indie infatuation (most of the early name punk bands being on major labels). Wildly disparate bands (degenerates mostly) rose from the bowels, dusted themselves off and took the music on a natural course. Their music reflected them and not the fashion aspects. It's a musical generation that most of the punks of today cannot imagine or identify with because at the time they weren't there. They entered punk a few years ago when, what was termed punk, looked virtually identical, one-dimensional. The Cravats came from long ago when thought was freer.

And yet with eight singles to their name and one album there are not that many people even vaguely aware of their pot boiling sound. Uncle John Peel (surely never so boring as he is these days) has stuck by them, press interest has been purely minimal and gigs even more so. Whether intentionally or not, The Cravats reputation is a small one.

Their last two singles have been on Crass Records, one of their own singles, 'Rub Me Out' and one 'nether outfit', 'The Very Things' released 'The Gong Man'. It is part of the major Cravats plan to launch various different outfits under an umbrella attack which may feature them and may not. No-one will ever be too sure.

In fact The Cravats are now no longer a band but a laboratory. Wearing white coats to create a streamlined doctor type image. Just the kind of thing which will have the more lobotomised spikey tops yelling, 'They're not punk' but then the newest punk generation is the most narrow minded of all. I can't say I

expected such a look. I expected something but that's the beauty of The Cravats. You can expect nothing and anything. Whilst they were in London for this interview the band were prancing around on a shop's fire exit and Rob changed the doctor tack to one of a surveyor and horrified office workers, who were looking out of their windows watching the procedure, by calmly announcing to The Shend, "This wall will have to come down!"

The new line The Cravats plan to take was described by Rob in the twinkling of an eye before he chased the bus all the way back to their home town of Redditch. By day he is (and this is true) a chimney sweep's apprentice and by night... still the chimney sweep's apprentice. Shend on the other hand is a man of many parts, none of them repeatable here.

Did the Crass deal coincide with the new plan?

Rob: "It did. We decided we had to branch out. The Shend and I were interested in different directions. We're building up a library of sound cassettes, speeches, bits of films (all of this concerns their secret laboratory). The Cravats will continue in the vein that they've existed in but it will also allow us to do other work as well. The intent will be the same, to explore different areas of music. It's occurred to us now that you have to be blatantly obvious about things or people don't pick up on them."

This new Cravats energised field of events is strongly linked with an examination of the Dada principles and hence the operation becomes the Dada Cravats Laboratory. These Dadaists from a long time ago had beliefs which The Cravats discovered to be very similar to their own, anarchistic in terms of art. Rob's head, perched upon his shoulders, explains.

"The overall spirit used to be that of punk. I think the ideals and the ideas and the spirit of punk soon became divorced from the fashion. So we wanted to disassociate ourselves from that."

But the people in this area that the Cravats now lounge, like Cabaret Voltaire (not a comparison in sound at all, just the kind of area) have always seemed so po-faced. They lack any form of humour of humanity almost.



CRAVATS: can we knock that wall down?

"Another element of Dada that we like... the humour... and the bizarre events. Undermining reality. There are other types of reality... it can only be a good thing. We're organising events, whether with a purpose or not and if people are co-operative that can only be a good thing... people acting towards a common aim."

The music that The D.C.L. are to produce remains at present a mystery, apparently so that no other band goes rippety-rippety-off, although Rob suggests a rockabilly base. The sound being a shade, or a lot, commercial for one reason. People will be drawn in and their investigation of the preceeding records or their exploration of subsequent releases will hopefully confuse, enervate and finally titillate the mind to such an extent that the arc of vision widens. In some cases we can but hope it confiscates the mind. (Dave Lee Travis lays growing his beard, strapped to the couch by strong leather straps. The single whirs on a tape loop through his capacious ears... but that's another story).

The new image, such as it is, should also help raise people's appreciation of things. "I think so. It's more accessible,



more overt. It was far too subtle before. Those who did pick up on it were passionate, passionately interested in what we were doing. To reach a wider audience it's got to be more overt. This will be the image for the Dada Cravats Laboratories but the other bands may appear in different garb altogether."

Rob tears off, his coach to enchant and The Shend slumps down upon the nearest pub seat bemoaning the heat.

"We want to make music which is fun but has a serious message at the same time which is why we chose the D.C.L. thing. Under that we can put out lots of different types of music but with the same slant as all The Cravats stuff has been for instance. If you only have one band you can only do one sort of music really. Everybody accepts that you're gonna sound like this, so by having different bands we can put all we've got ... into different bands doing different sorts of music, which ... doesn't make any sense at all. Waffle, waffle, waffle. Baldness is a problem for us all."

But why have you done this. It's not a normal idea.

"Just doing The Cravats stuff took up a lot of time and we kept thinking up more and more ideas which took up

even more and more time. So by having it as the most important thing in your existence to do it all with one band ... well you'd get bored for a start, so by bringing in different musicians, rather than the same people all the time, we could em ... whatever we were talking about! I dunno, we're not going to get very far I can see."

Push, probe.

You know people get a kick out of the traditional punk gear, do you get it out of the white coats?

"Yeah. It's very relevant to what we do ... it is enjoyable, 'because I like dressing up in white, shows how pure we are', everyone loves dressing up. There's nothing wrong in that. What we've done for the cover of the next single for instance ... we went to Waldo's of Worcester, famous place ... theatrical costumiers, and hired this reverends uniform. Well we had to make it up out of two, a nineteenth century parson and a twentieth century vicar. I mean, why dress like everyone else? You don't have to dress up, it's not obligatory. There's a lot of people where if you don't wear studs and leather you're not a PUNK."

The fact you and Rob go round in it

does it continue the more child like streak?

"Yeah and obviously by wearing the same it shows the unit of it. Belief in the same ideas. In a way I suppose like Devo do. It adds weight behind what you're saying. Our stuff is very unified really. It's two voices as one ... La la laaaa! You should call the interview that! "TWO VOICES AS ONE". We're highly critical of religions, that's one of our pet hates."

This is interrupted by the sight of a Sex Gang type collecting the glasses in what basically is a pretty upmarket poncey pub. Shend is impressed.

"You should interview him. 'What's it like collecting glasses?' 'It's great, I'm releasing a record', it's really hard in this heat. Where were we?"

I think you were about to sink into rather a weighty religious debate. The Cravats (changing the subject) always remind me of those gangs of schoolkids you see in the old films.

"It is rather like that because in Redditch with it being such a garish place anyway there are probably, at the most, 15 like minded souls. So therefore you gaggle together. You can't help it. You get to know somebody so intimately ... this is gonna be taken complete the wrong way, 'Oh yeah we're all a right bunch of ...', that they say 'How about' and you can finish the sentence."

THE CRASS DEAL

"So much has been written about Crass but I really think a lot of the stuff I've read in the music press is waffle, it's bollocks. They don't understand it and what they're trying to do."

Did they take you as you wanted. Did they understand it all?

"That's the good thing. Crass reckoned what we were doing was very very valid, and didn't fit into categories. But they saw it as very very important. They literally said, 'Bugger it, if the records don't sell it doesn't matter, we're going to release them because we think they deserve to be released'."

(Release The Cravats!)

"There's a lot of stuff which is valid which isn't stuck out, in fact you have to wonder whether there's Indie labels sticking stuff out. They (Crass) are the only people in the music biz ... that's wrong, 'outside the music biz', that we've ever met who we agree with wholeheartedly. They're so misunderstood it's incredible, not that I want to ramble on about Crass."

So we don't. Well we do but it's not going in here.

In fact, like the ancient mariner, my tale is nearly done. The Cravats themselves (I as yet no nowt about the D.C.L., that is something for the future) are a rare band, one of those bands who stick to their own interpretations of punk's initial spirit, which (BELIEVE IT OR NOT) was supposed to be about individualism and produce records that are wholly Unique. They should be appraised and recognised as such. You'll certainly be hearing a lot more from them in the future.

The last sight I had of Shend as I veered off to the tube was his questioning brow as he wondered how he could paint the town a delicate shade of lavender in the hours that remained for his pleasure before he followed that dusty trail back to Redditch. A man with a hidden cause but a veritable causeway of inspiration. As is Rob. Two vibratos as one.

LPs

ANTI NOWHERE LEAGUE: 'Live In Yugoslavia' (ID Records NOSE 3).

THE TITLE alone infers that everyone should jump in the air with glee, just because of where this LP was recorded . . . a Communist country. Well as a famous punk band once said . . . 'So What'.

Made up virtually of tracks from the debut album, all the singles, including the ANWL's attempted shot at the Top 30, 'For You' and four new songs. (Of which three are sub-standard). Thus the LP isn't really in the running for the good value for money stakes. A con? . . . not exactly, for the avid ANWL fan it will be a valuable addition to the collection. However, for the people who haven't yet got any material by the ANWL, I suggest they forget this and buy their excellent debut album 'We Are . . . The League', and if possible the import version which apparently includes 'So What'. Whilst on the subject of that song, it is rather sickening for this punk classic to be ruined by abysmal lead guitar work (which is even more embarrassing on other tracks, especially 'Streets Of London'). But even more infuriating is the way the vocals are right down in the mix of 'So What' but all right on the other tracks.

Out of the four new tracks, one is a cover (a bad version of the Stones' 'Paint It Black'). 'Going Down' and the well thought out (?) 'Let The Country Feed You' have good tunes, but are poor lyrically. The best new track is 'We Will Survive' which gives Animal a chance to sing for once — which he can do well.

With nearly a year in "hiding" there hasn't been much progress, and a good quality live LP of old material isn't enough to keep the ANWL up amongst the top punk bands. Although that probably won't upset them that much, as the addition of the new guitarist, and lack of new punky material may mean this LP is an epitaph to

the band's punk era. Could this be the start of a move towards a new HM career? That reminds me of something I once read in a fanzine . . . "the ANWL are either real bikers and not punks, who aren't good enough to play HM, so they play punk OR they're a bunch of posers!" It makes you think doesn't it? **BEN FLEET**

VARIOUS ARTISTS: 'If the Kids Are United' (Music For Nations Records MFN 4)

"IF WE stand together it will just be the start" claimed Pursey, and so it was, a whole new punk movement (OI) grew from Sham 69's success. If not to be the biggest selling, certainly to be the most (in)famous worldwide.

The LP serves as a good historical guide to the street punk scene from Sham 69 to The Exploited, but should have been called exactly what it is 'Oi's Greatest Hits Volume 1'. Both sides open with Sham 69 tracks, side one with the title track 'If The Kids Are United', and side two with 'Hersham Boys', which marked the decline of the band in 1979. But their decline was quickly followed by the rise of the Angelic Upstarts, and the Cockney Rejects. The Upstarts' contributions '2 Million Voices' and 'Last Night Another Soldier', which are both from a later period, show the Upstarts in their true glory. The Rejects' contributions, however, are not their best tracks by any means, 'Power And The Glory' from their album of the same name, is more like the Professionals than the Professionals themselves. 'Oi Oi Oi' sums them up well, but is only one of their mediocre efforts. The other "old timers" Cock Sparrer song 'Sunday Stripper' is definitely their worst ever. Ignore this song altogether and listen to the brilliant 'Running Riot', 'Chip On My Shoulder' and 'Taken For A Ride' which prove they were the best!

From the 'Pathétique' side of punk, we are treated to Splodge's pub anthem 'Two Pints Of Lager', 'Wanna Rob A Bank' from Peter and the Test Tube Babies, and two tracks from the excellent Toy Dolls ('I've Got Asthma' and 'Tommy Kowey's Car'). Although the UK Subs were never an Oi band, their no nonsense attitude, and songs like the included 'Warhead' inspired many an Oi band. None less so than the

Exploited who are also featured. Last but not least 'Wonderful World' from the 4-Skins, who became the best known of them all, and showed tremendous courage by just carrying on regardless, against all the odds, while everybody in the music business turned their backs. That in some ways summed up the earlier spirit of Sham, who talked about it, but never quite backed it up with action. **BEN FLEET**

SOUTHERN DEATH CULT: 'Southern Death Cult' (Beggars Banquet).

SINCE THEIR split this rag-bag collection of radio sessions and live tracks has been slung out as a sort of official bootleg souvenir. In all its unfinished roughness it makes a fair album, though fails to capture the spirit that made them so important.

But then: Why Were Southern Death Cult So Important?

Because they injected a determined enthusiasm and direction into a rapidly disintegrating scene. Most of the exciting feeling that resurfaced last year, giving punk back much needed depth and fire, was resurrected on Death Cult's first tours a year and a half ago supporting Theatre Of Hate.

As things floundered 'tween the sub-heavy metal posturing of bootboy-oi or hollow-cheeked posing of New Romanticism the Death Cult stormed through with self-assurance and self-belief, they refused to be stuck into easy categories and it was only when a new fashion was built up around them that things threatened to go askew.

Theirs was a hard edged sound, based on the tribal rhythms of drummer Aky, an exhilarating whirlwind of primal noise topped with Buzz's innovative guitar runs and Ian's inspired vocal exhortations. Together their strong sense of direction helped create a solid image that many had been waiting for, and felt easy to identify with. The Ants, Theatre Of Hate and then Death Cult; many try but few have achieved the fanatically dedicated followings that these bands commanded — and it's ironic that none of the three ever managed to transfer their magical X factor onto vinyl.

To say this album is a souvenir is to say it's like a T-shirt or hat you keep for the memories involved with it rather than for its style. Musically the album wavers between tracks like 'All Glory' which show the tremendous potential that is fighting to get out, to tracks like 'Today' where things slip and slide into a muddy meandering bore.

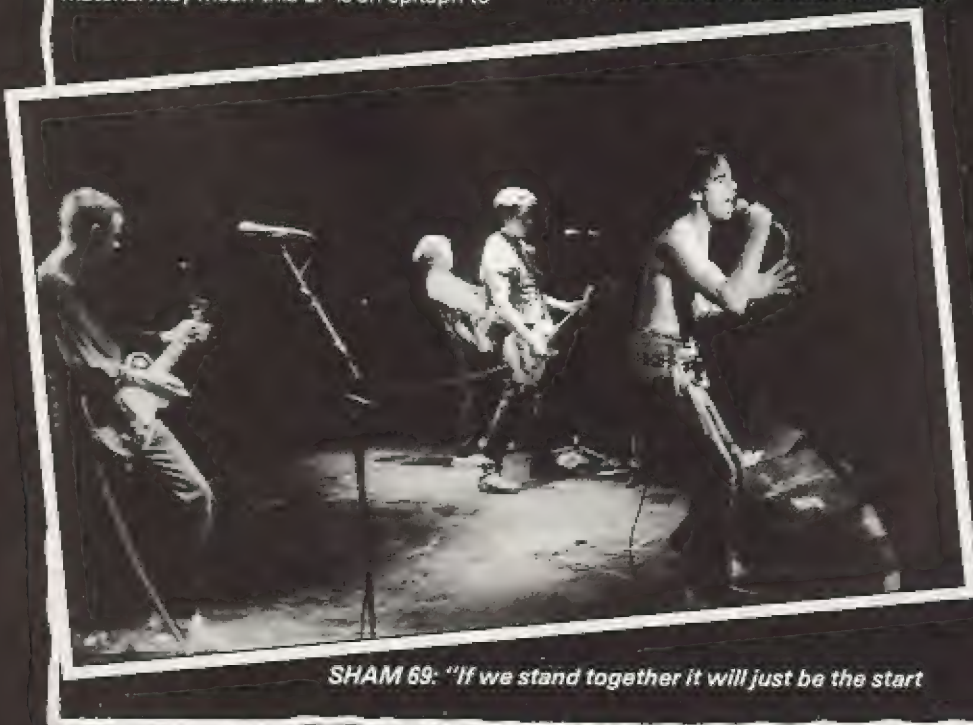
Southern Death Cult, their place in myth is already assured regardless of this clumsily put together album, perhaps memories are best left unearthed.

Keep Watching the skies. **TONY PUPPY**

CHAOTIC DISCHORD: 'Fuck Religion, Fuck Politics, Fuck The Lot Of You (Riot City)

SOME TITLE eh! Watch us, we're the punks eh! No you're not. The title offends the nobodies, like Mary Whitehouse and Mavis Riley. To offend the church or the government, you must threaten their security, their stable existence. Do you think they would be too upset by the title of this LP? No way. They would laugh in the band's face.

Sure, criticise the church and the government, but do it with real fire, not toy matches. So what is wrong with this LP! Plenty! The words are as clear as fog. That is except for the endless empty supply of



SHAM 69: "If we stand together it will just be the start

swearing, which always shine through, loud and clear. The lyrics are not printed, which is probably just as well. I would be most surprised if these people (I won't do them the favour of calling them punks) have a constructive word to say between the lot of them.

Chaotic Dischord are not as different from politicians as they may believe. Listen to politicians talk, 90% of the time they tear the opposition to pieces simply because they've got nothing worthwhile to say themselves. This band are the same. 'S.O.A.H.C.' (I don't know what it means either!) has the pathetic line 'Destroy the hippy punks'. I suppose this refers to bands like Crass, Flux, Dirt, and The Subhumans. Are these people really as naive and ignorant as they make out? Crass and the other bands make an effort; reduced gig and record prices; informative sleeves; good lyrics, and yes, even good music.

One of the band's targets for abuse is religion, 'Anti-Christ'. If you want to show up religion for the joke it is, then at least do it properly. You need look no further than the excellent debut single by The Blood.

'77 In 82' is an obvious bash at Steve Arrogant, frontman of The Special Duties. 'Steve Arrogant, your mum's looking for you. It's well past ten o'clock and it's time you went home.' The fiasco in Sounds with The Duties and Crass having a slanging match was childish stuff and the sort of thing punk can do without. Let me hear you say yeh! Louder. Right on man! There are hundreds of punk bands; they can't all like each other. But to insult every band you disapprove of is pointless. That sort of behaviour discredits punk and insults the intelligence of genuine punks.

The band seem to have had themselves in mind when writing these two tracks; 'Boring Bastards', and 'Loud Tuneless 'n' Thick', the last one being the final track. It ends with the band's final farewell, 'Fuck Off.' Why don't they just? **PAUL CASTLES**

RED ALERT: 'We've Got The Power' (No Future).

RED ALERT stem from one of the rundown wastelands of the North-East; Sunderland is one of those places that if you saw a before and after photo after a bomb had landed, you wouldn't put a fiver on which picture was taken first.

Three singles on in their four year existence, Red Alert have assembled their first LP. The singles were tiresome, lacking in any real fire or originality. 'No Future' have let loose on us such luminaries as Blitz, Violators, Test Tubes, Partisans, and The Blood, but it would appear this quartet are a step or two below these bands on the ladder to success.

The musical content is sparing. The constant drilling drums, dull guitar lines make for instantly forgettable songs. Frontman 'Cast Iron' Smith can be likened to a steamroller crawling along. Always rough, sometimes fast, slow but never manoeuvring with any authority, smoothness or style. The songs fall a note or a shout short of the best 'street' punk bands.

Now I've unpeeled it, had a bite or three, let's see what the core is made of.

The title track sees the powers that be, being dealt out a bit of verbal GBH, followed by a sadly true picture of what's in store for us all in 'Crisis'. Defeatist, no hope lyrics cry out; 'There's no hope for British youth', 'The youth of Britain has gone to waste'.

'They Came In Force', and 'Rebels In Society' are medium paced little pieces, that with a dab of polish, could be a couple of fairly decent songs. The first is about the mindless morons who wreck gigs and generally shit on everyone in sight; 'The Tetley Bittermen' as Swells would say. 'Rebels' is a more positive effort, calling for rebels everywhere to speak out, push their view, don't be ruled. Got the message?

Is side two really a bombshell of original, inspirational, fast, tuneful music? Well not quite.

'SPG', always a popular target for abuse, is given a once over by the lads, before having a bash at 'Foreign Affairs'. The question this young quartet ask is do we pay our TV licence to hear what's going on abroad? I echo the band's example of the Queen's tours, but oppression, poverty and such like, wherever it occurs, should hit the hearts of decent people everywhere.

The slowest number 'Industrial Slide' is the best track on the LP with some clever lyrics. The closures of factories, struggling for survival, so much for Great(?) Britain in 1983.

Hopefully a few tours will help to give the band an extra edge and I look forward to the second LP. Here's hoping for a cracker. **PAUL CASTLES**

ATTAK: 'Zombies' (No Future Records Punk 8).

ALTHOUGH MOST of No Future's debut albums have been average to good, the best debate to date is this one from Attak. Obvious influences range from Motorhead, to drummer Lyndsay's brother's old band Blitz. In fact Mackie's bass playing can be cited as one of the biggest influences on this album. In someways, although the band will hate me for saying this, this is what the second Blitz album should have sounded like. Whilst the Blitz have metamorphosed into a trendy's dream (or nightmare). Attak have taken over exactly where Blitz left off, or to be more exact messed up!

Forget Attak's previous two singles, this LP is an essential buy. They aren't Santana, Pink Floyd or even the Clash but this release is much more interesting than all of those bands recent releases put together. Indeed, the production could have been better . . . indeed . . . indeed . . . indeed. BUT this album has SPIRIT. Raw . . . but fresh with a real "feel", unlike the majority of punk albums released this year.

The whole album has somewhat of a Heavy Metal feel about it too, from the cover (which could have been a little better) to the "Metallish" style lyrics. Good examples being 'Play The Ace', 'See You In Hell', 'Zombies', and the excellent 'Demon', which has one of the best guitar riffs I've heard for ages from a punk band. The aforementioned tracks are all great, fast, hard and loud 1983 style rock 'n' roll punk. Very similar to Blitz circa 'Voice Of A Generation'. New guitarist Woody has added the much needed qualities of depth and ideas that the old line up lacked. As for the other songs on the album, opening tracks 'Daga 1' and 'Daga 11' are worthy starters. The re-recorded Oi album classic track 'Big Brother' sounds much better with "proper" production, whereas 'This Is The Time' suffers a weak guitar sound at the hands of the same producers. Only the horrible rendition of 'Wild Thing' and the terrible 'Young And Proud' are low spots.

Critics may say the band are too much like Blitz . . . but wasn't Gary Numan too much like David Bowie and wasn't a young

Cliff Richard too much like Elvis Presley! The truth is Attak do sound similar to early Blitz but so what. It is early days and things can only get better.

An excellent debut for a young band! **BEN FLEET**

THE ENEMY: 'Gateways To Hell' (Fall Out)/TV SMITH: 'Channel Five' (Expulsion).

NEW(ISH) PUNKS and old punks, a mixture fit for all. The Enemy have come a long way since their first feeble attempts, which is understandable, and now stand ready for adulation. TV meanwhile has returned from the wilderness with a restrained album which is devoid of real energy but strong on vocal displays.

I can recall the time when people would screw their noses up in disgust at the very mention of The Enemy's name and jeer "Fast thrash and nothing more" but from somewhere has come a very welcome added depth. They streak out of the blocks with a collection of songs, exciting and raw that carry them through the back straight. Their pace and lyrical tenacity brings them into the final bend and a curious inwards wall of energy brings them home. It's one of the most savage but tuneful albums of the year and you'd be foolish to miss it.

TV Smith on the other hand has taken on as shipmates an even rockier bunch than his TV Explorers, who were often a little too conventional, but they seem like free form jazz compared to this new bunch. All the emphasis, apart from a few pieces of keyboard left floating on the sea edge, comes from Tim's voice and whilst he rarely gets angry or agitated in his delivery, he puts the words over well. A wistful man for some reason and maybe prematurely old where all around him people are roaring but there's no doubting the quality of songs like 'The Sult' and 'Burning Rain'. The big question mark of course hangs over the simple phrase, "Who's Going To Buy It?" **DR SYN**

ATILA: 'International Sandwich' (Fishranch Records)/MOOD OF DEFIANCE: 'Now' (New Underground Records)/CHRISTIAN DEATH: 'Only Theater Of Pain' (Suicide-French Label)/THE RAMONES: 'Subterranean Jungle' (Warner Brothers).

FOUR AMERICAN bands, two unknown, one reasonably well known and one band so long in the teeth it's really embarrassing.

Atila have a wide selection of musicians to choose from and they recreate the sounds of the world on their album with a different song for each country. It's a wild and witty project that works very well, the music abrasive or dance-beat aimed. Well worth digging out if you actually have an open mind. Mood Of Defiance are also an adventurous band with an excellent singer in Hatha whose shrieking and firmly controlled moments raise the album to some very high peaks. Some of the songs have a sharp commercial insistency that adds an extra spark to the pacier tunes, whilst the slow ones tend to struggle a little and are mainly saved by some superb guitar and drumming.

Christian Death follow up their interesting debut album with a shattering immersion in all things Gothic and anyone into Sex Gang, Bauhaus and God knows what else will love this one. Rarely frantic but always compelling.

The Ramones have come a long way since 1976 and all of it downhill. A slight exaggeration, since 'Ramones Leave Home' was arguably their finest achievement but ever since they started to dabble with 'POP' tunes they have plummeted in most people's estimations and justifiably so. Here they come over limp and uninteresting, with uniform structures and nothing to say for themselves . . . but then when did they ever?

Most of the songs are lacklustre slabs of meticulously arranged banality and even when they try to conjure up past glories with 'Psycho Therapy' and 'In The Park' it's still a sorry sound and pathetic overall. They've been surpassed by so many bands that their only option is mega buck slop like Joan Jett territory.

Who cares anyway? **DR SYN**

FANZINES

**DR SYN looks at
the latest crop
of fanzines**



THIS TIME around the crop is healthier than ever before, although many first issues of a few months ago don't seem to have yielded further issues. A sad but inevitable fact of fanzine life. Still it's heaven in my room and like Tony with the singles I'm going all alphabetical.

APOCALYPSE NOW Issue 2. Reviews and little thoughts exist amongst reasonable interviews with GBH, Blitzkrieg, Soldiers Of Destruction and Joy De Vivre. 30p + s.a.e. from 4, Barton Road, Wheathampstead, Herts.

CHAINSAW ISSUE 13. Great to see the annual Chainsaw filled with the usual pisstake cartoons, peculiar illustrations and political pointers. Another flexi disc, this time featuring the two interview bands, Bourmemouth punk band Butcher and South African band Riot Squad. Every home should have one. 65p + s.a.e. from Charlie, Box 787, 32 Ivor Place, London NW1.

DAMAGED ISSUE 1. Spirited,

instantaneous collection of short features and reviews. Main contenders being A-Heads, Riot/Clone, Uproar, Destructors, Anthrax, Patrol and Red Alert. A lot of repetition but value for moolah at 30p + s.a.e. from 4, Colgne Road, Bovington Camp, Wareham, Dorset.

EDITION ISSUE 1. Pretty similar to Damaged but with better layout and a shade more originality. Includes pieces on Cult Maniax, Metro Inspectors, Southern Death Cult, Dead Wretched, Riot/Clone and an article on "Garage Bands 1960-1965". Brilliant for only 15p + s.a.e. from How, 27 Station Rd, Benton, Newcastle on Tyne.

FREE SPEECH ISSUE 1. Tiny, with thought provoking stabs. Includes short interviews with Xpotez and The Instigators plus news and info on CND, Anti-Apartheid Organisations and BUAV. No price given but I daresay 20p + s.a.e. from Clint, 5 St. Michael's Close, Thornhill, Dewsbury, W. Yorks.

GRIM HUMOUR ISSUE 1. The best so far. Excellent interviews and reports. Lengthy dealings with Abbo and Sex Gang Children. Shorter dalliances with Play Dead, Screaming Dead (Grateful Dead anyone?), Epidemic and the spirit of Gothic charm hangs corpse like in the air. Unless you're insane it's 30p + s.a.e. to Rob, 6 Reculver Drive, Bettinge, Herne Bay, Kent.

HIT RANKING ISSUE 17. Nice strong layouts and a million bands. There's no need to list them all but how about... Omega Tribe, 3/D Scream, Dirt, Four Minute Warning. The actual list is enormous. It's all fairly tame and safe territory or presentation but good all the same. 25p + s.a.e. from Nuts, 29 Summerville Gardens, Cheam, Surrey.

INSANITY ISSUE 1. Small handwritten explosion featuring Disorder, Solvent Abuse, Chaos UK, System, Assassins of Hope and many, many more of those kinds of bands, the two camps mixing well together. 20p + s.a.e. Shane, 2 Montrose Close, North Hykeham, Lincoln.

I'VE HAD ENOUGH MAY/JUNE '83 ISSUE. This is a relative oddity. Eight pages with all the humane political points of view and a few bands, in this case The Vicious Hamsters, The Redundants and The Threats with an article on Peace Camps. Only 10p from John, 8b Woodneuk Court, Millarston, Paisley, Scotland.

PACK OF LIES ISSUE 2. Apart from the odious Steve Arrogant's involvement the bands covered are most good. The Fits, The Varukers, Social Outrage, many different bands in an investigative article entitled "HARDCORE OR WHAT?". The Lurkers, 3-D Scream and Accursed. Excellent zine this one. 30p + s.a.e. from

Steve, 8 Pebmarsh Rd, Colne Engaine, Colchester, Essex.

PANACHE ISSUE 24. The longest running and (ahem) obviously the best. Articles and interviews with Chelsea, Bod, Dancing Did, Xmal, Nazi Chic, "Positive Punk" (a pisstake), Western Magic and Its Origins. Absolute classic stuff of course. 30p from Dr Syn, 129 Clare Rd, Stanwell, Staines, Middx. (+ LARGE s.a.e. for special bonus gift).

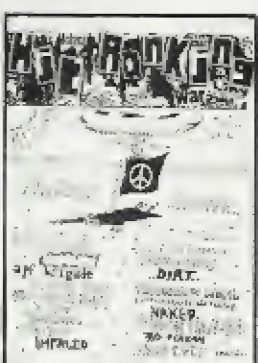
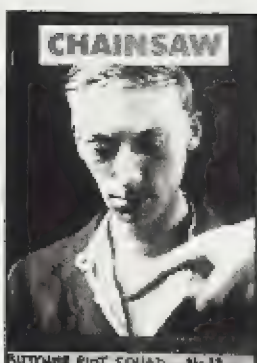
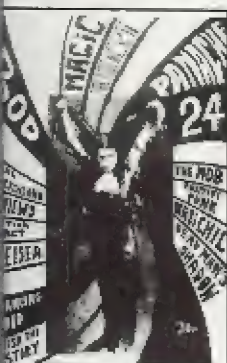
TENDER MERCY ISSUE 1. Relatively short but highly interesting collection of thoughts, reviews and interviews. An article on busking, The Destructors (this month's non-existent award for the most fanzine coverage), APF Brigade, Florence and the Eighty Fours, Conflict, Homeopathy, Icon AD, The System, Rudimentary Peni and Omega Tribe. 30p + s.a.e. 32 Northfield Lane, Wells-Next-The-Sea, Norfolk.

THE ENCYCLOPAEDIA OF ECSTASY ISSUE 1. Punk Lives Rubber Fetishist Alastair has compiled various lines of thought from the recent years of his life and sets them out here in a semi-linked stream. Not really the average Exploited fan's cup of tea (I wouldn't like to think what might be) but for human beings a stirring compilation that hints at life with purpose. Because of the time span involved it is a vague collection, although the line of thought is strong but readers of KYPP, Vague, Kick or Panache should consider this an essential purchase. The next issue will obviously be better still. 35p + s.a.e. from Big Al, Little Al, 103 Grosvenor Avenue, London N5.

THE FEROCIOUS APACHE ISSUE 2. Nice variation of bands here, Spear Of Destiny, Twisted Nerve, XMAL, Break The Chain and The Pastels with occasional ramblings. Not exactly packed, so possibly a little steep at 30p (+ s.a.e.) from Andrew, 47 Causeyside St, Paisley, Scotland.

And last and most definitely least... (far instead of a fanfare)

TV TIMES ISSUE 38. This is the magazine dedicated to covering every aspect of TV SMITH'S career to date and also anyone even remotely connected with his family tree of musical involvement. A real labour of love by a retarded cinema seat. I spoke to this ridiculous oaf only the other day to enquire how much the mag cost. I can't remember what he told me but 30p + the usual and highly necessary s.a.e. should save the ticker from defaulting. It's a mine of information every time it slides onto the streets and copies go quickly so buck your ideas up. Write to Defficient Dave, c/o Panache at Rough Trade's new address at 130 Talbot Rd, London W11.



Young Blood



DEFECTORS: left to right: Johnny Yen, Danny Bell, Rick Townsend, Andy Stenning, Chris Townsend and manager Sabra

THE DEFECTORS, Brighton Glam Punk band have been building up a devoted following along the South coast since their music evolved from hard punk to glam with the discovery of the underground American bands of the 60's and 70's. In the opinion of the band the music of Iggy and the Stooges, MC5 and the glam rock band the New York Dolls signify the creation of punk.

Live, the Defectors are reminiscent of the rawness and excitement of the Stooges, coupling the exhilaration of a new and individual sound with the spirit of the Sex Pistols and the look of the Dolls. Their strong updated "streetglam" image and heavy make-up influences their lives by following them offstage and into the street. True, the band are not incredibly "tight" but compensate with their unpredictable spontaneity.

They have undergone the inevitable changes of a new and developing band but consider the present line up to be the most stable. The most recent to join Chris Townsend on lead guitar, Rick Townsend on drums and Johnny Yen on rhythm guitar are Danny Bell on vocals and Andy Stenning on bass. The two newest members of the band have been instrumental in fulfilling the musical direction that the band have been striving to reach.

Lead guitarist, Chris Townsend: "We feel we have more in common with, and are mostly influenced by, the early American underground although we won't deny that we have heavy punk influences from the early new wave."

Drummer, Rick Townsend: "The so-called new wave of glam punk bands have got it wrong. They're only heavy metal bands wearing make-up as a gimmick and still sing about the same heavy metal stuff as before so nothing has changed. They've got little integrity and are worlds apart from the original brash, glintzy glam rockers like the Dolls. We try to wear make-up most of the time so, although it is our predominant stage image, it's not just a stage gimmick. OK, we take stick for the way we look but we're used to that

now."

Rhythm guitarist, Johnny Yen: "We know we're good enough to make it because we've got the class and style, and when it happens it's gonna be on our own terms".

A demo tape was recently recorded and the band have turned down two

offers to appear on compilation albums because of unsatisfactory offers.

The Defectors latest gig at the Alhambra, Brighton attracted punks from as far away as London but was the last in the present series. Another mini tour is planned for late August 1983. PHIL HAYES

A band Compiled by individuals combined:- KAREN EL MOHAWK & RUH RADISH ON VERBAL NOISES - JON FROM BROMLEY ON GUITAR VARIATIONS & JONETTI SPAGHETTI ON OTHER GUITAR VARIATIONS - STEPH T.O.S.P.P. PLAYS BASSIC LITTLE TUNES AND CHRIS ELEPHANT FACE DOES THINGS WITH DRUM STICKS... **VIEWS:** - Hagar the Womb Dont All Share THE SAME VIEWPOINTS - POLITICALLY OR OTHERWISE. Most of us believe in the PRINCIPLES OF ANARCHY but it IS RARE to find ONE WAY OF HOW to LEAD a life which ON! WE ARE PERSONAL FREE PEACE AND AMB NATURE, VIOLENCE, RACISM, SEXISM & OTHER SENSELESS ISSUES. **CRYCSE-** ARE PENNED BY ANY MEMBER OF THE BAND WHO FEELS STRONGLY ABOUT A SPECIFIC SUBJECT, ALTHO' WE TRY AND AVOID WRITING MORE THAN ONCE ABOUT ANY ISSUE SO THE SUBJECTS WILL REMAIN FRESH AND VARIED. OUR LYRICS USUALLY ATTACK CONFORMITY AND BLIND ACCEPTANCE TO THE TRADITIONAL VIEWPOINTS. **FEMINISM:** - FIRST OF ALL PLEASE NOTE THERE ARE BOYS IN THE BAND AND THERE'S NO WAY THEY'RE GONNA DRESS UP IN SKIRTS... 4 GIRLS DO NOT EQUAL A BUNCH OF "FEMINISTS" ESPECIALLY AS THESE DAYS IT SEEMS THE LABEL "BRA BURNING MAN HATE" "WOMAN FIRST FOREMOST AND ALL WE WANT IS EQUALITY.... CHRIS & JON ARE GONNA BURN THEIR BRAS!!" **FUTURE PLANS:** - THE RELEASE OF AN 11 TRACK TAPES ON THE MORTARHATE TAPES LABEL (MA) CALLED "RECONSTRUCT-ION OF A SHIPWRECK" (ALTHO' THE TITLE MAY CHANGE ONCE THE OTHER HAGARS GET TO HEAR ABOUT IT...) SHOULD COME IN A BOX WITH 6 LYRIC SHEETS AND BRIDGE FOR A MORE INFO FROM INDEPENDANT SHOPS FROM JAN '83 PLUG PLUG PLUG PLUG PLUG TO DEATH... OTHER FUTURE PLANS INCLUDE LEARNING TO PLAY AND SING IN TIME AND TUNE AND HOPEFULLY RELEASE A SINGLE IN '83. **HAGAR THE WOMB:** - THAT'S ANOTHER FUTURE PLAN - WILL INCLUDE BANDS, ARTICLES, 6 HOWLABLE AN S.A.E. HAVE BEEN FOUND OUT

HAGAR

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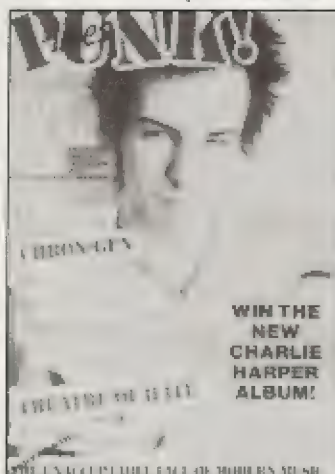
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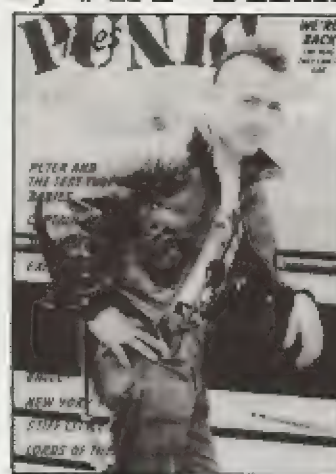
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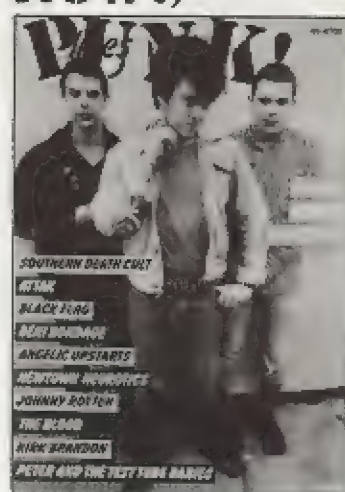
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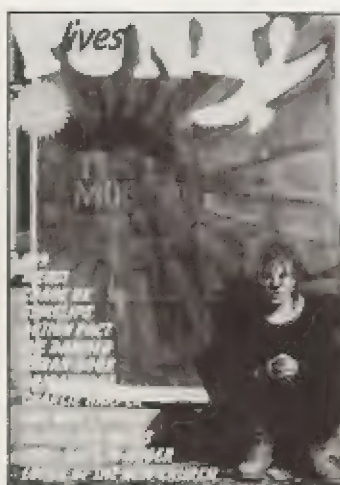
No. 2. Featuring: Beki Bondage/Anti Pasti/Dead Kennedys/Eraserhead/Siouxsie/Infra Riot/Clash/Crass/GBH/Chelsea/Exploited/ANWL/Toy Dolls.



No. 3. Featuring: The Clash/Peter And The Test Tube Babies/Captain Sensible/Damned/Exploited/GBH/Vice Squad/UK Decay/Rubella Ballet/SLF.



No. 4. Featuring: Dead Man's Shadow/Southern Death Cult/Attak/Black Flag/Beki Bondage/Angelic Upstarts/Newtown Neurotics/Johnny Rotten/The Blood/Kirk Brandon/Peter And The Test Tube Babies.



No. 5. Featuring: The Mob/999/Mensi/Chaos UK/Gymslips/Action Pact/The Damned/Urban Dogs/Brigandage/Charlie Harper/One Way System/Blood And Roses/Look Back In Anger/Lords Of The New Church.



No. 6. Featuring: Kings Road punks; Attila The Stockbroker; Anti Nowhere League; Wendy O'Williams; Serious Drinking; Chaotic Dischord; Birthday Party; Alien Sex Fiend; Action Pact; Conflict; Siouxsie; Infra Riot; GBH.



No. 7. Featuring: One Way System; Anti Social Workers; Abrasive Wheels; Terpole Tudor; Resistance 77; Red London; Iggy Pop; Ejected; Defects; Damned; Adicts; GBH.

Listen 'ere you lot, you don't wanna kick yourself for missing out on the previous issues do ya? There are still some copies of earlier issues of Punk Lives left. If you missed them and would like to get hold of the copies, send £1 for one issue, £2 for two issues, £3 for three issues, £4 for four issues and so on. Send £1, £2, £3 £4 etc, which includes post and packaging (remember to put your name and address), to Punk Lives, (Back Issues), 50 Eagle Wharf Road, London N1. Please allow 28 days for delivery.

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WHIP LASH

*PAUL CASTLES talks to
Beki Bondage and her
new band, Ligatage*

THE DEMISE of Vice Squad was a sad loss to Punks everywhere. The fast songs, all tuneful, most meaningful, would be witnessed live no more. Vice Squad really put Bristol on the Punk map. One person though, ruled supreme, keeping the audience in line with lashes of her whip. That person was Beki Bondage.

So what would happen to Beki now? The idol of thousands. Was she going to settle down? Mortgage, car, TV, kids, divorce. You know the way these things work. Well I'm here to find out. Where is here? Here, is one of the rock 'n' roll empires, where all the money goes. This particular empire had a set-to with none other than the Sex Pistols themselves. Who... EMI.

A luxurious building indeed, just off London's Oxford Street. Up the stairs, the walls lined with EMI's latest prodigees, Kajagoogoo. Through the swing door. The walls now display a fine selection of gold discs: The Shadows, Duran Duran. Through another door and into an office. The office belongs to Suzy, who handles Beki's EMI side of things, and also Duran Duran's! A fine contrast. Beki is late. A phone call notifies us she is on her way, so we decide to meet her in the nearest pub. Where else? Just as we are leaving EMI, Beki appears.

She is dressed kinda casual like. Black shiny, laced up front top, black shiny mini skirt, and the never-to-be-seen-without fishnet tights, with the pencil line down the back. The hair is greenish. As usual she looks stunning. She is with a few members of the new band, but, my eyes transfixed on Beki, I can't quite see who they are.

We arrive at the pub, slightly wet due to a spot of rain. We bolder in. The smartly attired city gents look up. 'I say 'ole chap, what are those ruffians doing in our pub? Is nowhere sacred these days? Bloody Punks.' We crowd round the bar. Beki breaks the silence. "Bit trendy 'ere innit!"

Beki elects to sit downstairs. A nice spot in the corner is found, and we all crowd around. The line-up is as follows,

reading from left to right. A friend of Steve's. Steve who? Hold on, give us a chance! Next is Steve. Steve Roberts in fact, ex-drummer with the UK Subs. "I used to do their ironing as well." He is the sticks man in Beki's new band. Next along is Mo Mo Sex. Great name! He is the guitarist. Next is the great lady herself, and after it's the bass player, Linc. If the name isn't familiar to you, the face should be. He used to be in Chelsea. Next up is the manager, Igor. Oh yes! Tucked away, just visible is a certain Alf Martin, who was deep in idle banter with Igor. The other three lads talked amongst themselves, leaving me, Beki and Linc to get on with the interview.

The obvious starter for six, is why did Vice Squad split. Beki: "It was a few things. I was into animal rights, and the rest of the band weren't. They were always taking the piss, that sort of thing. We differed musically as well. The type of lyrics we were doing didn't fit the music." In Vice Squad's four year career, I thought they were one of the best Punk bands about, and improving all the time.

Beki's tone indicated the band split with a certain amount of bitterness. "They just wanted to be like rock stars. I didn't. I wasn't interested in any of

Continued over page

WHIP LASH

From previous page

that." Beki in fact, wasn't particularly impressed with how the band went. "We didn't do so well at all. The records went downhill after the first two singles."

I certainly can't agree with that. But fair enough. You don't argue with the lady of bondage! What could Vice Squad have improved on? "I always wanted to do charity gigs. We had calls from organisations asking us if we'd play a charity gig. The manager said no, without even asking us. He'd say a pile of shit, like we were too busy. We didn't even find out about it until later." Beki also endorsed the popular opinion that the first LP was "awful"; and her opinion of the Vice Squad manager was much the same! "We had bad managers. I didn't even want to sign to EMI. I wanted to stay on an independent label. Now that I've signed it's OK. So far EMI have been good."

I think it's a shame that a band as good as Vice Squad never got any TV coverage. Beki, however, wasn't too worried. "I know all that about how you can reach more people, but I've never been too bothered. We did go on a local programme in Bristol, called RPM. I had laryngitis so it wasn't too good. I suppose we'll have to do it sometime." Linc chips in. "I'm vain. I'd like to do TV so I can say to mum, 'look that's me'." Steve Roberts proudly points out that he is the only one to have done TV, the Subs having done TOTP a few times. Sticking to the subject of the world's most boring music programme, Beki takes us on a mini tour through her mind. "I remember in '78 you'd get Generation X and X-Ray Spex on TOTP, it was really good." "It's good when you get someone like Twisted Sister on TOTP, they're so over the top," says the cap-wearing Linc.

Back to Vice Squad. What were your favourite Vice Squad tracks? "'Last Rockers', 'Humane', 'Coward', 'Out Of Reach'. Punks were the last rockers, that's what the song's about."

It must have been a hard decision for you to make, splitting up the band. "Yeah, obviously, if you've been doing something for four years, it is a hard decision. I'd been contemplating it for ages. I'd just had enough."

How about the old members? What are they going to do? Do you still see them? "No, I don't see them any more. I didn't want to move back to Bristol. The rest of the band wanted to stay put, they were stuck in old ways. It was pointless. The record company and agents were in London, so it just made sense to move. The others are probably getting a new band together. There was a lot of bad feeling when we split, mainly caused by the management."

It's a pity such a good band had to split in such a way. I don't think any blame could be attached to Beki. Still,

it's over now. Water under the bridge an' all that.

So, Beki, what have you been up to since the band split? "Getting pissed, and lazing about in bed." I think she was joking, but I wouldn't put any money on it. "I've been trying to get the new band together. I've been writing some songs with Mo Mo. He's a good songwriter. We've done a few demo tapes, and there should be vinyl out soon."

It strikes me that Beki was fortunate that two good bands were mucking about with their line-up, just as she was on the lookout for new members. "Well, I've always admired the Subs, so I got Steve to join, and I knew Linc when he was in Chelsea."

Vice Squad were of course on Riot City records. Just before the band split it was announced that Vice Squad would be trying to help other new bands. Beki: "That was just Dave and Shane from Vice Squad. I want to help animals. All the records I do, I just want to make enough money to live, and give the rest to animals."

Beki always reminds me of Siouxsie. Not really musically, but certainly in appearance. The similar hair style, leather skirt, fishnets. Was Siouxsie an influence at all? "I don't think I'm really like Siouxsie. I wear the same clothes all the time. Siouxsie's always changing. I'm too lazy; I can't be bothered. She was an influence in that it was a girl, getting up and doing something. No one really influenced me musically. I don't want to sound like other bands. There are bands I like, but they're not influences." The Subs have already been mentioned, and Beki also mentioned The Cure and Lords of the New Church.

As Beki said, the new bands' debut release should be out soon, a single titled 'Curare', one of the tracks off the demo. Curare is a poison found in some South American plants. It paralyses the nerves, and the Indians used it to put on the end of their arrows. Beki: "It's an anti-vivisection song. The poison increases the agony, but you cannot scream out." Another single will follow, and then an LP, probably produced by Del Griffin.

So what is Beki going to call the new band? Will it be a nice bland, meaningless name? 'eck as fike! I'm proud to announce Beki's new band will go under the heading LIGATAGE. Cor blimey, what the... knock it on the 'ead', I hear you cry, with some justification. Well 'liga' means bound,

tied up, knots, get the picture? So Beki is still going to be the same whip-waving girl we all love so much.

I turn my attention to Linc. When will this party of Bondage, leather and whips hit the road? "We hope to be doing a tour in the autumn."

So Beki, when you're not rehearsing, recording, or gigging, what are you doing? "Getting pissed. At the moment I'm looking after a thrush that we found. It's got no tail, so we call it Stubblebum! We're trying to feed it up. It lives on catfood. I've also got a Jack Russell and two cats. One is a tom. It pisses everywhere!"

Beki's concern for animals is well known. It is genuine, and something she feels very strongly about. "People who hurt animals should be shot. They should be put in satellites. That includes Prince Charles for fox hunting."

Beki has obviously done some research into it. She knows exactly what she's talking about, and presents a very strong case in favour of everything she says. The science argument is that animal experiments will eventually lead to medicines, and possible cures of diseases. Beki whips back. "There was a German firm making some medicines or drugs. The children born of parents taking these drugs were badly deformed, ingrowing genitals, that sort of thing, and the parents went mad. And that firm made millions."

Beki's voice was full of disgust. She's in full flight now. I try to cool her. It's useless. She's off again. "When they used to experiment with Ether it would kill animals, so they didn't use it on humans. It's only now they use it, so what works on animals doesn't always work on us anyway. Also it's morally wrong. They were testing the impact of crashing cars into a wall. They strapped baboons in and drove the car straight into the wall. Do you know what they concluded?" No, said I. "They concluded the greater the speed the car hit the wall, the more damage would be inflicted on the driver. How ludicrous, anyone could tell you that." I nod in agreement, chuckling at the stupidity of it. Beki snaps: "It's not funny." No, no, I know it isn't. I try not to laugh any more for fear of a good whipping.

Beki turns her anger towards Cancer Research. Is no one safe from the tongue of this woman? "They use electric shocks and torture animals. They've been doing it for years, and still haven't found a cure. The chemists and doctors just keep getting loads of money. The only way to avoid Cancer is to exercise, eat a proper diet and not to smoke." I agree once more. Do you approve of the Animal Liberation Front wrecking farmers property and breaking into laboratories to smash equipment? "Yeah. What's the biggest sin? Being locked up for trying to do something worthwhile, or torturing animals?"

Beki is, of course, a vegetarian, and trying to go vegan, which is cutting out cheese and dairy products. She did admit to giving into a cheese sandwich occasionally on tour. I thought it best not to mention the two lots of British Rail ham sandwiches I had coming down on the train, for fear of recrimination.

We've had a lot of letters about Beki's skirt. If she's so keen on animals, why does she wear leather? The truth is, that the skirt Beki wears is no longer leather, it's plastic. "I bought some leather stuff,



like wristbands, before I got into animal rights. It's stupid to throw it away now. It wouldn't do anyone any good."

The second single, 'Resurrection', had a picture on the back of a rabbit being injected. Beki wanted to get some larger ones printed, but the rest weren't too keen. An advantage Ligatage has over Vice Squad from the off is that all of the band echo Beki's animal views.

I try to keep calm, as Beki rearranges her skirt. Don't you think some people may just go to your gigs to look at your body? "What's wrong with the human body?" Well there's certainly not a lot wrong with Beki's!

"People will always look at your body. There's nothing you can do about it. The media build up my image." I point out that it is her, and not the media, who poses for the pictures. "I like wearing what I wear. People can think what they like. It's only sort of showing off, dressing up. Like that picture of me in *Sounds*, topless. That caused a stir, but I don't see what the fuss was all about. Just because I'm in magazines people say I've sold out, and that's bollocks. What am I supposed to do, wear trousers and a long overcoat? It's not a frilly, girlish skirt, it's got studs in it. I wear the fishnets to cover up the hairs on my legs, and because it lets the air through! The thing that pisses me off, is old men going," imitates an old man grunting, quite funny actually, "at girls in the street. It's pathetic."

Beki, continuing the sex theme: "Mo Mo is going to play naked. He'll just keep his hat on!"

I can take no more, and quickly change the subject. Vice Squad was quite a political band, wasn't it? "I was, but they weren't. I suppose Labour are best. Humans aren't perfect, so we can't expect politicians to be perfect either. They make mistakes. With Thatcher though, it wouldn't surprise me if we got World War III."

Beki reverts her attention to animals once more. "You get scientists and that, and they take babies off their parents to torture them for experiments. Might is right! That's their attitude."

Beki turns her criticism once more to Vice Squad, speaking mockingly of the lyrics to 'Young Blood', one of my favourites! "Oh Young Blood everyday, life down the drain, Oh Young Blood everyday, isn't it a shame." "When I said I wanted to do more animal songs, they said, 'we're not interested in that, tough shit'. The songs had no emotion, they weren't personal enough. A lot of bands these days think they just have to say 'F-k that, F-k that, F-k Thatcher!' They've got no vocabulary."

When Vice Squad emerged, a lot of good bands were just coming through at the same time. The Exploited, Discharge, Chron Gen, and Anti Pasti. How did you feel about all that? "It was good, like a resurgence. It didn't have the same impact as '77 though. I think Punk is becoming really stale, just ranting and raving."

So what does Beki suggest? "We've got to get more Punk on the radio, and bands on TOTP". OK Beki, are Ligatage just going to be a stale, ranting and raving Punk band? "On no, we can all play our instruments. We're gonna be faster than Vice Squad and more powerful, with great endings to all the songs! The single starts really slow and then it bursts into life." Hardly original, I think to myself, but I won't criticise until



I hear it, and I reckon it'll be excellent anyway!

The songs will be written mainly between Mo Mo and Beki, who says that Linc will be providing the "amazing bass lines."

So what ambitions do the band have? Linc: "I want to marry Kim Wilde."

Beki wants enough money to buy a mansion, and fill it with animals rescued by the A.L.F. Steve joins in, or should I say butts in, with a point totally separate from animals! "I'll tell you this, Beki is a lot nicer to look at from behind than Charlie Harper." How does Beki expect the new band to compare to Vice Squad? "It pisses all over it." So there!

Linc brings up that word... Anarchy. He says it's human nature that's got to change. Beki: "Flux Of Pink Indians have got the right idea. Strive to survive causing the least suffering possible."

Beki changed the flow of the conversation, and moved onto drugs. "All that rock 'n' roll and drugs is a myth put around by the government. All these glue sniffing, drug taking punks, they're playing right into Thatcher's hands.

They're so far gone, they don't know what's going on." Here, here.

Steve (in between pulling his trousers down!) was trying to convince me of the merits of his 12" debut single. It's a cover version of 'Working Class Hero'. (see singles reviews).

Do the man a favour, buy it. He did it when he left the Subs, but before the 'Beki Connection', "just for a laugh."

Mo Mo told me to ask Igor what he does for a fiver. I did, but this being a clean paper, I'm not telling you!

And there we must end. Ligatage's debut single is eagerly anticipated, as are their debut gigs. Beki having now got some very experienced musicians to work with. And as for Beki... Well, what can I say. You can't fault her looks, that's for sure. But don't go away thinking she is just a dumb blond, or, to be correct, a dumb green. She is not. She cares deeply about several things, and has got the good sense to do something positive with her ideas. So when they come to town, don't say you're tied up! Get up, get out and go.



4 SKINS

pics by Tony Maitram



ON YOUR OWN BACK



PICTURES ERICA ECHENBERG
WORDS AL

WHEN A selection of brightly coloured paints hit a black leather jacket, the result can be explosive. Suddenly it becomes a walking advert, an alternative art work on the street, a do it yourself icon. A chance to say it without words to shock or mock, amaze or confuse.

These dreams are not hung in galleries or sold at Sotheby's, they are dancing in the darkness at the front of the stage. Symbols and slogans daubed with delight — design your own defiance, but try and skip the obvious and be BIZARRE, invent your own imagery and celebrate your individuality.

Enamel paint and a few hours concentration — is that all it takes? And another blow is struck against the boredom of everyday life, against the culture of oppression — you might not be allowed to say things on TV, but every time you walk down the streets of these dead cities the spirit of punk is there too. No more uniforms, no more mail order, no more nostalgia. Punk is individual, or not at all. AL





TURKEY BONES AND THE WILD DOGS

Bloody hell, I've heard of over zealous fans but the lead singer of Turkey Bones and the Wild Dogs copped a facefull when they played London recently. Still, young troupers that they are, they carried on regardless. Perhaps that's why they've been getting rave response from audiences and prospective record companies alike. Pic by Tony Mottram.



U.S. Report

IT'S NOT every day of the year that Steve Arrogant mutters something even semi-intelligent but in Pack Of Lies Issue 2 (see 'Fanzine Reviews') he points out that there are a great many punk bands in America far more deserving of your interest than some of the lame tame slug brains operating over here.

He mentions DOA, Social Distortion, Black Flag and Channel 3 which, whilst being reasonable recommendations, is a rather predictable choice and an apt summary of his powers.

Interest in the American scene has never been so widespread (and other areas such as Finland, Brazil, Holland, Germany, The Pitcairn Islands . . .) with many fanzines quite rightly covering more and more bands from abroad. From this issue onwards Punk Lives will certainly have a larger International flavour. Only the other day a sady overweight De Havilland bi-plane limped across the Atlantic laden with letters requesting news and views. I'll let you know.

My main topic this month is import records, concentrating solely on albums eagerly snapped at at Rough Trade . . . and there were quite a few brilliant ones this time around, as indeed there was last time. But by the same token there are some alarmingly duff or incomprehensible ideas. On just about every album the bands displayed various styles, which is only to be expected but saw fit to counterbalance interesting and well developed arrangements (powerful as hell generally) with a great many disposable identikit thrash songs which seem to have no rightful place there. The question is WHY? It may be a form of traditional heritage through influences, they may be crowd pleasers or it may be personal preference but the WHY still remains.

Husker Du's 12" 45, 'Everything Falls Apart' on Reflex Records was over 60 percent thrash, a huge wedge of guitar lighting up the skies like a feeble firework. It all seemed so laughably pointless when their title track was such an energetic contrast possessing a powerful melody and cunning sense of pace. 'From The Gut', the remarkable opener alternated between a skipping parade display of drumming and blatantly stolen Buzzcocks guitar riffs. It would make a sublime seven inch single.

Fortunately the 'Sound And Fury' album by **Youth Brigade** (on Better Youth Records) is far better and shows that pace need not mean lack of music. In fact they reminded me of an American Ruts.

They have genuine humanity wrapped up in their wry observations. They veer through bubbly pop-punk (in the absurdly sing-a-long 'Sink With California'), smelly thrash ('Live Life' and 'You Don't Understand'), medieval pastiche ('Jump Back') Sandy Nelson ('Men In Blue Part



One'), occasional reggae ('What Will The Revolution Change?') and general exciting attacks ('Blown Away', 'The Circle' and 'Fight To Unite') where the thrash element is diminished by some great vocals by Shaun Stern. This is just one of many signs that US punk has come of age (and that's not a bland statement but part of a theory . . . coming your way SOON).

The **Subhumans** from Canada are not quite so impressive, although the talent is obviously there. Too many songs on 'No Wishes No Prayers' (Enigma Records) are virtually identical although a bit more tuneful than most thrash merchants. They have four really good songs . . . 'Hirshima' (slow and evil), 'Canada's Favourite Sport' (fast but concise) 'Moron Majority' (great vocals and staggered drums) and 'America Commits Suicide' (a slow builder). Strangest moment of all is a cover of

'Screwed Up', the debut Menace single but then again with a singer quite content to go by the name of Wimpy Roy I guess anything could happen.

Much of **Sado-Nation's** charm comes from the spirited squawking of Mish Bondage as she lets rip time and time again. 'We're No Equal' (Brainstorm Records) has some great moments . . . and a load of dull ones too. When the drums erupt in 'Armageddon' and the guitars fester pussily around the edges they're well on target and when they play 'Cut Off The Cord' they have a literally STUNNING single on their hands. They also have a host of bouyant musical moments and versatility (a man takes over from Mish on a couple of tunes, although the live version of 'Johnny Paranoid' seems pretty mundane).

At times Sado Nation include moments of pure magic. Imagine if you will a merging of the Crass and Vice Squad sounds, or better still make sure you hear 'Messed Up Mixed Up'. Some of it is exciting and some drivel which is a fair enough description of **Whipping Boy's** Their album, 'The Sound Of No Hands Clapping' on Control Free Youth Records is a right old mixture. They have a highly talented and visual singer in Eugene Robinson and a fireball trio in Steve Ballinger, Sam Smoot and Dave Owen but their crowd pleasing thrash ruins the overall effect. When they slow down and stretch out they lose none of their power at all. They just sound far better, so why not develop along those lines I ask in something approaching exasperation?

Two of the more startling album were 'The Vision And The Voice' by **Kommunity FK** and 'Tragic Figures' by **Savage Republic**, both recorded on Independent Project Records and, Christian Death apart, just about the only bands to have common links with the Sex Gang/Danse/Xmal scene over here. They are forerunners in America and that's no lie. The best way to experience their intriguing sounds is obviously to buy them yourselves.

One of the great things about American bands is that you simply can't judge the comic book by its cover. For example, **The Big Boys** from Texas and their 'Lullabies Help Your Brain Grow' album on Moment Records. They look like a curious laboratory experiment where skinheads are cruelly mutated to elephantine proportions and then given smiling features.

They play a furious form of thrash that is steeped in melody instead of warts and then perform both funky songs and decidedly eerie Alice Cooper type nightmare slowies. No way can you predict from mere visual stimulus. And that's good.

The definitive run down on these bands and the rest of that whole wide world comes from the fanzines and the best three to cop my money were **Thrillseeker**, **Flipside** and the best of the lot, **Maximum Rock'n'Roll**. These and the records are all available from Rough Trade but overall you'd be best off sending a s.a.e. to Rough Trade for their extensive import list which becomes more enormous by the day.

Flipside and Thrillseeker concentrate mainly on their hometown and a few scene reports from around the land. Maximum Rock'n'Roll does that but extends its delving into countries all around the globe. The recent Brazilian report was a classic and inspiration. Only a fool would disregard such a wide source of information. SO GET IT DUMMY!

THIS is only the beginning. **DR SYN**

Gigs

GBH/THE ANNIHILATED/BAPTISM OF FIRE

Gala, Norwich

THERE ARE fast bands; Vice Squad, early Blitz, and then there are really fast bands, like The Exploited and The Dead Kennedys. Then you move into the evil league; Antisect, Discharge, GBH. Comparisons between Discharge and GBH are obvious. Spikey haired singers, both on Clay Records, and all raw to the bone.

Before the Brummie lads could savage the audience in their own no-holds-barred style, we had to endure two support bands. Locally based Baptism Of Fire were in the Sex Gang/Death Cult mould, but lacked that certain spark. As for The Annihilated, well, I wish they were. It wasn't sparks that they were missing, rather a whole engine. There was no imagination, little tune, and indecipherable lyrics.

No doubt many critics of GBH would say these very things about them. The point is, sheer power and aggression compensate for any criticism you care to dish out. In fact, many of their songs aren't 'arf bad. The band took the stage to a healthy response from a large audience.

As usual Colin's hair looked as if he had just had an electric shock. A mass of six inch nails poking out of his head, while Jock was sporting his new mohican.

Enough, enough. What of the music? (Can I refer to it as music?) GBH started by thrashing their way through 'Give Me Fire'. This out of control, no brakes music was kept up with a mass of pogoing bodies falling onto the stage and floor.

From 'Leather, Bristles, Studs And Acne', we were treated to 'Dead On Arrival', 'Generals', and 'Alcohol'. There were a few tracks from the 'Rats' LP, including the excellent title track. The singles were let loose with the same excellent enthusiasm. 'No Survivors', 'Self Destruct', 'Catch 23' and 'Hellhole'.

A special word should be reserved for 'Big Women', so blatantly sexist it's unbelievable. It's dedicated to all feminists, and if it stirs them up, that's their problem. It's only a joke and all done in the best possible taste!

The band closed with 'Knife Edge', another one of their oldies. Colin's hair now looking like a shaggy dog, long strands hanging loosely around his head. Jock's



GBH: Colin's hair's still sticking up

pic by Paul Castles

mohican looked slightly ill, but who cares? The mass of sweating bodies certainly didn't.

The fans staggered out of the door, the chill night air sharply bringing them down to earth, but when they were torturing themselves with GBH they were in hell, and they loved every minute of it! **PAUL CASTLES**

CUT OUT SHAPES/DEAD MAN'S SHADOW

Fulham, Greyhound

WELL IT wasn't one of the best nights I've ever enjoyed but it wasn't hideous to behold either. It started limply, escalated slowly and finally finished with something approaching real power.

Limpest of the limp, Cut Out Shapes, were not (I repeat NOT) the ideal band for a punk gig, being a particularly dull pop band. The singer/guitarist kept his sunglasses on all night long (possibly to save his own embarrassment) whilst we grumbled at the bar.

Dead Man's Shadow, instead of celebrating the release of their great new single, 'Toleration Street', made a right hash of things at first, blundering around and missing a few cues, the songs faltering all the while. Even a song like 'Action' degenerated into a string of mistakes but soon the ship retained its even keel and off they went through a series of spot-on assaults that left the group of stage front dancers breathless. Indeed, as they gathered pace a spontaneous performance from the dance group Terry and The Terrettes broke out onstage and amused the crowd.

Even with mistakes and a lax attitude D.M.S. can still pound out tunes of relentless splendour. If they have a problem I think it's raising their spirits when things aren't going right. It's understandable that they might feel this way, particularly when obviously pathetic bands like The Exploited can pack out clubs with no talent at all, but D.M.S. only fail themselves in the process because they are then playing below their best.

It wasn't a bad gig and the songs were enjoyable but it wasn't crucial. **DR SYN**

PUNK

lives

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Alf Martin

CONTRIBUTORS

DR SYN

(He's got a certain Panache)

TONY PUPPY

(He kills pet puppies)

AL

(At the centre of anarchy)

RICHARD KICK

(And kick is what he's got)

PAUL CASTLES

(Fan-tastic)

BEN FLEET

(With his ear to the ground)

PHOTOGRAPHERS

Erica Echenberg

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Videos

CONSIDERING THE growth of video in the music world it is surprising that hardly any punk material has appeared. Now, in the form of Jettisoundz, it has begun.

Pioneering John Bentham is the man behind it all and sent me the following videos, 'Up Yer Tower' . . . a live band gig filmed in Blackpool, 'Punk On The Road' . . . featuring 11 bands and 17 songs and 'The Famous Smoking Monkey Revue'.

'T.F.S.M.R.' is an early film and features the **Zanti Misfitz** billowing happily in some studio set up. Good sound and picture quality. Forty minutes for £14.95.

'Up Yer Tower', John's first effort has a pretty basic picture quality (the sound is fine) but with 'Punk On The Road' shows live gigs *exactly* as they are. No dramatic artistic camerawork, no feeble double images, just straightforward camera work concentrating on the action. By doing this, with a hard sound containing all the clarity you could desire, John captures the very claustrophobic essence of a live gig.

'UP YER TOWER' (£19.95) features The Abrasive Wheels, The 'Fun' Adicts, One Way System, Peter And The Test Tube Babies and GBH, accurately portrayed throughout as pretty rank musicians, seemingly sharing the same song. That, you understand, is my opinion. You may regard them as good in which case they've been captured *exactly* as you'd want. Action, other than the songs, includes part of the stage being demolished, countless bodies being thrown from the stage (not one of the bands are seen complaining!) and the Test Tubes enduring a hail of (plastic) glasses.

'PUNK ON THE ROAD' is far, far better. Whilst 'Tower' appeared to be filmed from quite far back in a large hall, 'Punk On The Road' is right in the midst of it all in smaller clubs. Musically it is marginally better in that two 'songs' can actually be heard.

Dead Man's Shadow produce a fiery version of 'Danger UXB' and the XPOZEZ are exciting also, although a mite ramshackle at times.

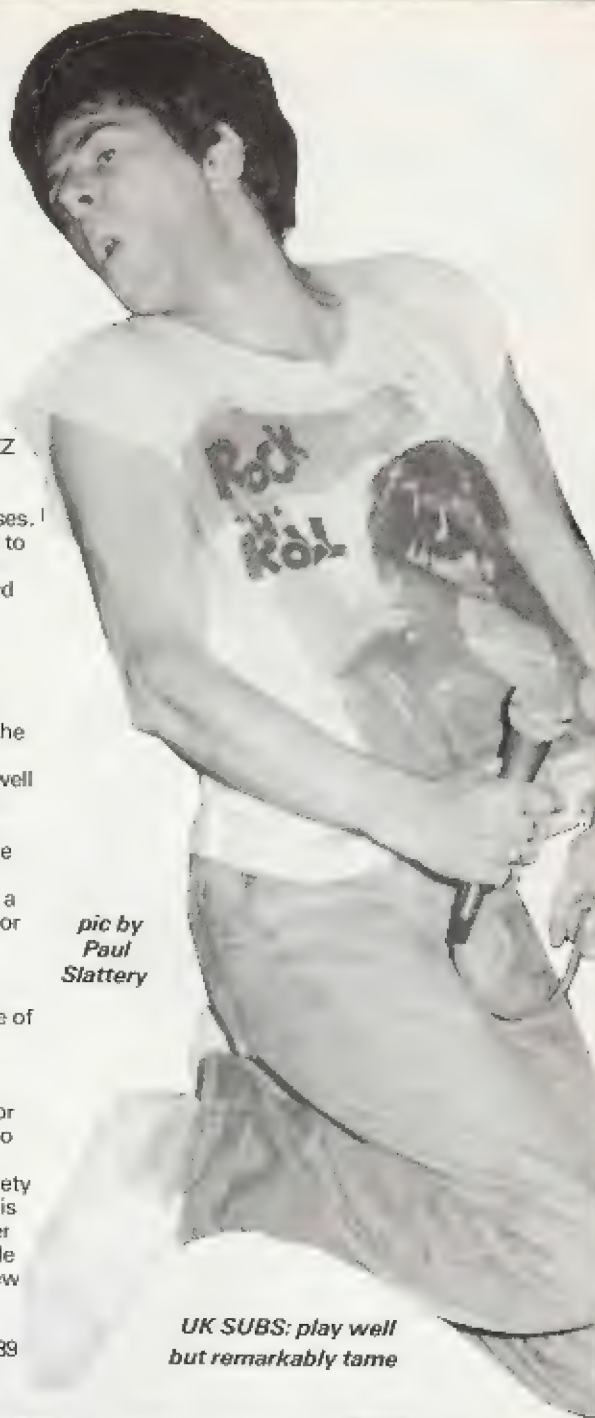
The sound is crisp and loud. It pulverises. Most of the bands lose any resemblance to their studio work in these clips. GBH are appalling and sprawling, whilst the crowd seem reasonably excited, The Exploited look quite ridiculous and their guitar dominates far too much. Panarama In Black have a dramatic singer but their number is a bit of a drone. One Way System seem marginally better than on the previous video. The UK Subs, and the Urban Dogs whilst I'm about it, *do* play well but it seems to be remarkably tame. The gob keeps a flying.

The Mau Maus are pretty dreadful, The Destructors appear to be totally disinterested (their singer impersonating a man impatiently awaiting a bus) and Major Accident get my vote for the **WORST BAND OF ALL TIME**. Take one Sham revivalist band, increase the 'lads together' theme and remove all evidence of brains. There you have them.

My main quibble is that it's very Oi/Thrash based and totally male dominated. It is perfectly recorded and for £19.95 it wouldn't take too many fiends to club together for a copy.

John and Jettisoundz have a wide variety of videos already available. I hope that this obvious talent (he has a natural eye if ever there was one) can be extended to include a wider variety of bands and possibly a few non-punk bands.

Write, enclosing a s.a.e. for the Jettisoundz list to JETTISOUNDZ LTD, 89 CHURCH ROAD, ST. ANNES-ON-SEA, LANCASHIRE, ENGLAND. — DR SYN



pic by
Paul
Slattery

UK SUBS: play well
but remarkably tame

One Way System — All Systems Go — The Video — (Jettisoundz)

Having One Way System cavort through your living room for night on half-an-hour, is rather like sipping sherry at half-time at Stamford Bridge; distinctly odd. Punk has cottoned on. There is an untouched market: that of Punk video. Well, why the hell not?

Don't give me 'what's video got to do with Punk?' I know you all watch and enjoy the rare Punk groups witnessed on the box. The Pistols, Subs, Joke, Hate, Siouxsie and The Exploited. Punks enjoy watching their favourite bands, just as disco freaks enjoy viewing their hideous popstars.

Bands experimenting in this new field should try to use video positively. The cheap, here today, gone tomorrow current megastars sing about

nothing, and their videos reflect just that. Bright scenery, false smiles, half-naked girls, and other brain-washing idiocies.

Punks sing about war, oppression, violence, government, vivisection. Show it! Take a band like Flux Of Pink Indians, with their excellent anti-vivisection lyrics. The listening spikey top may take heed, but he is more likely to have his mind occupied on other matters. That same Punk seeing a Flux video full of slaughterhouses, animal experiments, injections, incisions, in full view! Think what impact that would have. The nuclear theme. Fine, but does the message just tap the nerve, instead of grabbing you by the balls like it should? Imagine a Crass video, similar to the films they show before their gigs. People staggering around, skin hanging off them, corpses, decaying bodies. To

actually see that on your own TV is really going to shake a few people up.

This is where the One Way System video goes wrong. It is all filmed in an area the size of a living room. The band play hunched up, inhibited by their phoney surroundings. Cardboard cut out palm trees, no less! I mean to say . . . The songs are mainly the ones from the band's excellent debut LP. They certainly can't be faulted musically. Gavin tries hard to recreate the atmosphere of a live gig, with the tattooed arm constantly punching the ceiling. But half-an-hour of what that does gets a bit tiresome. Howzabout a few scenes of the band looking mean, walking through their home town of sunny Blackpool, or pissing up the tower! The drug message in 'Jackie Was A Junkie' would be far more effective if you actually saw a girl injecting

herself, and later on dying of an overdose. The band's overall dim view of Britain could be far better expressed with the use of pictures.

The one man who has made some good videos is our old friend Malcy Malcolm. Grab your partners, and all that . . . He has taken the video camera onto the street, and as that is where Punk comes from, that is where the camera should be.

The video will skint you to the tune of £12.95 + £2.00 p&p. If you can manage it, then buy it. If you can't . . . Well, how about a few of you chipping in a few quid, and then passing the tape around. If the kids are united . . .

It is early days yet in the Punk video market. They should get better, much better. A bit of imagination doesn't cost much, does it? **PAUL CASTLES**

Etchings

And still they keep pouring in. We've had hundreds of drawings from you and would still like you to keep sending them in. Send them to: Punk Lives, 50 Eagle Wharf Road, London N.1. This month's batch were sent in by: Ralph Haldane, Michael Barrett, Christine, Janet, Big Gaz and P. Bunting.



Kirk
Brandon



Cpt.
Sensible



daniel
ash



WATTIE



Big
Gaz



STEVE
IGNORANT

SI OUX SIE



OUR BACK PAGES

A PICTORIAL LOOK AT EARLY PUNK



Mark Perry and Alex Fergusson, Brighton June 4, 1977

Mark P, February 1977

Tina Pill of New Cross, London sent in these pictures of Mark P, which he gave to her for a fanzine she was trying to put together. If you all remember your early punk you should know that Mark started the first and best fanzine on,

punk, Sniffin' Glue. Tina says: "Although Mark went wierd for a while, I still reckon he kept the punk spirit. What is he doing now?" Where are you Mark? Let us know



ATV — live at the Crossfield (Deptford) Festival. May 1977. Left to right: Alex Fergusson, John Towe, Mark P and Tyrone Thomas

IF YOU HAVE ANY EARLY PICS THAT YOU'D LIKE PRINTED, SEND THEM TO US AT PUNK LIVES, 'OUR BACK PAGES' 60 EAGLE WHARF ROAD, LONDON, N1.

BUTCHER

BUTCHERED

The story of how a band called Butcher and their manager decided to put a record out on their own "Inept Products" and some of the problems they encountered.

ON AN autumn night in 1982 the four members of Butcher, Sid, vocals; Dave, guitar; Col, bass and Rob, drums, met with their manager to discuss the feasibility of financing a record. The facts were these:

1. A local recording studio had offered them a day's recording time and a thousand records for £500.

2. The band felt that they had two songs strong enough to sell the pressing (and thereby recoup their outlay).

3. Most of the other bands in the area had seen their efforts at gaining a record deal fail even though their ability was high.

After listening to each others hopes and ideas for the project and choosing logos etc., it was decided to go ahead. A phone call to the studio, to arrange the recording date, set the wheels in motion. Upon hearing they would have to wait about five weeks for the first available day, the five set about the task of rehearsing the songs and deciding on the style of cover to be used.

They wanted a single of a "professional" standard both musically and visually so the extra £50 it would cost for a picture cover to be printed was felt to be money well spent. Disaster! In their keenness to see the finished product, they had gone to a local printer to get the sleeve done and, in short, it was a mess! (see pic no. 1)

The reproduction of the photo on the front looked dreadful and the lyrics and information on the back was badly set, a combination which left the sleeve looking as though it had been photocopied. If that was not already enough, the layout had been badly designed leaving the band a hard job of "gluing them up". After unsuccessfully remonstrating with the printer the band found themselves £50 down before even setting foot in the studio. Although the sleeve had turned out to be a very unprofessional job the five took the view that it was their own fault by not being diligent and swore, in future, to check and re-check on everything that took place and thus set the pattern of all dealings concerned with the single.

A further £70 and another printer was found and this time a far superior sleeve was produced in all respects from the printing to the convenience and ease (compared to the first) of "gluing them up". (see pic no. 2).

The next two weeks saw the band rehearsing for the big day and getting the songs really "tight". They would only have about 10 hours to record and "mix" the intended single and they felt it would be

easier going in with everybody knowing exactly what their job was.

After studying the various ways of recording a song it was decided to attempt a "live" recording. This meant that the songs would be recorded in such a way to give the potential listener the most vivid and lively sound possible. The day came and the basic song (guitar, bass and drums) was "laid down" with vocals and overdubs added later. Recording in an eight track studio, as Butcher were, meant that if the band used two tracks for the basic song, this left six for the over-dubs. In fact both sides of the record were recorded with tracks to spare.

The end of the day saw five happy members of the Butcher organisation with cassette copies of their product, playing them to any and everyone in sight.

The studio was able to offer a publishing deal for the record which basically meant that the royalties for any air play on the radio would be collected on behalf of the band by the publisher. It didn't cost anything, the publisher taking half of any royalty gained, the rest coming to Butcher. As it was hoped that the single would be played on the "hallowed" John Peel show and possibly David Jensen's, it was felt to be too easy and uncomplicated to refuse.

After a few days, test pressings arrived from the company who were printing the record and they were duly approved. About a month later the first batch of records arrived. There had been a problem at the factory with the lacquers and stampers. These are what are used to transfer the recording from tape to disc. Apparently the stampers had broken during the pressing "run" and subsequently only three hundred records had been pressed and sent out, leaving Butcher seven hundred short. Deciding there was nothing else to be done, they accepted them and were assured that the remainder of their order would be despatched as soon as possible.

It was after several copies had been posted to various radio stations and record companies that a fault was discovered on one of the singles. Further investigation showed up more deficiencies and an urgent phone call to the factory was made. The managing director at the plant was soon on the other end of the line assuring Butcher's frantic manager that all would be put right and quickly. The resulting wait gave the five time to take stock of the situation and plan their "promotion campaign".

A date was fixed for hiring a car for a trek to London which would cause Radio One, Capital Radio and several major "indies" such as Rough Trade, Spartan, etc. to be visited. Upon receipt of the now re-pressed and "up to standard" singles Butcher, driven by their manager, set about their assault on the capital. With an information sheet, containing phone numbers, etc. packaged with the single, copies were left at Broadcasting House and Euston Tower for selected DJ's and their producers.

Rough Trade were next on the list and a visit there proved a success. Upon hearing the single, 50 were promptly bought and a chit ensured that a selling price of 59p a record had been attained. At this rate, if the remaining records were sold at the same price all monetary outlay would be regained giving the prospect of, not being better off, but not losing which was a great relief. A journey to Jungle Records in North London, was well founded when a hundred records were sold at 60p a single.

After further orders from Rough Trade, and spurred on by letters from as far away as Berlin from people who had bought the single (R.T. took about 200 for export), Butcher started selling to local fans through local record shops who, much to the band's delight, gave a much better deal on the singles, i.e. 75p per copy was the accepted norm with a couple of shops giving £1 a copy.

When John Peel played 'On The Ground' on his radio show it was felt nothing could go wrong and with only about 100 records left and the prospect of more orders to come, Butcher and their manager took the decision to press another 500. Unfortunately more problems at the factory meant instead of waiting five days, as promised, for the order, about six weeks elapsed and the interest shown by Rough Trade and others, waned and died, leaving about 250 singles unsold.

Though a little perturbed, the five were not disheartened and local interest roused from the project has now left only about 100 unsold records and leaves Butcher in an experienced position (all be it through hindsight) to manage the general production and distribution of their next single, 'Stand And Fight'.

Of all the lessons that were learnt the most important one of all, surely, was to make sure that one checks and checks again on everything and not to say yes until completely satisfied.

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MISTAKING PUNK LIVES for the more creatively written and rewarding *Gardening In Tibet* I bought it by accident and was amused to note Shaun Dixon's claim that our Punk Radio Campaign only attracted 400 signatures. Actually, it attracted over 400 LETTERS some of which contained upwards of 300 signatures. We actually received more than 15,000 signatures. Radio One might have been unimpressed but, I believe, a co-ordinated protest campaign on the basis of this healthy response could have had a result.

However, and this is the crucial point, after writing my half-serious half-gee-up *Punk Is Dead* article in *Sounds* and jacking the campaign in there wasn't *one* person willing to take over and get things organised. Not even Christine Cousins.

sounds BUSHELL BITES BACK

This apathy is, I believe, a true reflection of the gormless state of today's punk and punks. Once it meant thinking for yourself, getting off your arse and fighting for what you believed in. Now in the majority of cases it's just another uniform. Punk is a grumble shadow of its former self with hardly any scope for such essentials as **MELODY, INTELLIGENCE or CHALLENGE**. It's inward-looking, futile and musically banal. Crass laughed at Oi, but the music they, Discharge, and their thousand and one clones produce is far

narrower and dumber. Personally I'd far rather listen to Big Country.

You who call yourselves punks shouldn't be trapped in yesterday's uniform. **THINK — CREATE — PROTEST — ENJOY.**

Gil Scott Heron's got more to do with punk than anything Punk Lives promotes. Garry Bushell, *Sounds*, London

● *Why did you jack the campaign in, did it waste good drinking time?*

I **THOUGHT** it was about time to have a rant at your magazine. Firstly the price is appalling, after all if you compare it with a glossy mag like *The Face* (80 pages for 75p) *Punk Lives* fades into insignificance. Something must be done, after all we're all on the dole aren't we? Secondly, the standard of journalism, which is sub-standard *Sounds* street level dross. People with an IQ of 10 and below understand it and it's not very imaginative.

One compliment goes to the photographers. Although some of the subjects are laughable (these hardcore punks really frighten me).

I'll admit I've bought the mag from the first one hoping that it couldn't go downhill further than it's already gone. One question, why ask people to send in photos of the old days and then go and print photos I've seen many times before in books and mags on punk from a few years ago.

I'll also have a gripe at the childish mentality of the under 10 year olds that read the mag, there must be thousands. Why do they slag the Clash, PIL etc who say a damn sight more in their lyrics than poor old Cal and Discharge could ever dream about. I ain't just getting at them, it's the same with nearly all the bands I've seen over the past few years. The only reason GBH, Discharge, Exploited, Disorder etc don't sell out is because they ain't got the talent or the intelligence. The punks today are all useless and are as threatening as a bowlful of goldfish. To be a punk these are the essential steps:

1. Buy regulation leather bikers jacket.
2. Paint your favourite band on the back.
3. Purchase 100 studs and slowly cover the jacket (the number of studs represents status).
4. Get a mohican or just spike it up, it can be quite amusing when it rains seeing them wandering around town like a pack of

zombies.

Is punk a fashion? It sure is. **Neil D, Hyde, Manchester.**

HAVING ONLY read issue No.4 of your magazine I'm probably not in a position to pass judgement, but I'm gonna anyway. It was the first magazine I'd read for years that was worth reading. One of its main pros is the lack of bickering, which seems to take up so much space in *Sounds* nowadays. I don't like reading about who is extreme band of the week or who's got one up on who. Everyone's contribution is important, however large, small, brilliant or crap. Perpetual arguing serves no purpose except to rouse bad feeling, which no one really likes.

I enjoyed the article about the Iberico as it was a great place to go for a gig. Mike Nicholls can have a gold star as well, mainly for the J.D. info but his article really was interesting, and these sort of articles should continue.

My suggestion for a feature in your mag is that you print case histories of defunct bands of '77-78. You could include records produced and catalogue numbers. I believe this would go down quite well as a lot of people I know would like to acquire early punk discs. **Nigal Smith, Bracknell.** I'VE JUST bought your magazine and I think it's shit. It's just what punk started off rebelling against, a Smash Hits with punk pix. It's about time people started to realise that punk is dead. A punk of today in 99 per cent of cases wasn't in 1977. He thinks he is outrageous because he looks "different". Well look at yourselves, you're all the same and as for outrageous, in 1977 it was, but you new punks have had the spade work done for you. It's now just considered acceptable compared to 1977. And all this about Animal Rights. I mean, how can you take Beki seriously when in your middle pages she has got leather clothes on? Where did the leather come from? Couldn't

be off an animal by any chance? No... 'cos that would be hypocritical wouldn't it? Same goes for most punk/animal rights campaigners, they nearly all wear animal skins. Yours in disgust at the punks of today. **Debra Purcell, M68LF.**

● *See Beki interview on page 16 for explanation on leather*

I'M JUST writing to say what an ace magazine yours is. I know that none of your staff like hardcore punk but you try to feature it more. Like the Chaos UK/Black Flag/Discharge you've had. If I may suggest you have some Insane, Flux, Dirt, Septic Psychos, Redimentary Peni, Subhumans, Crass, etc. Why have you virtually ignored Crass? Please put some Crass in. Even though I don't like '77 groups or Southern Death Cult etc., I admit the fact that some do, but we like hardcore thrash. Keep the faith. **Mike (Septic), Clwyd, North Wales.**

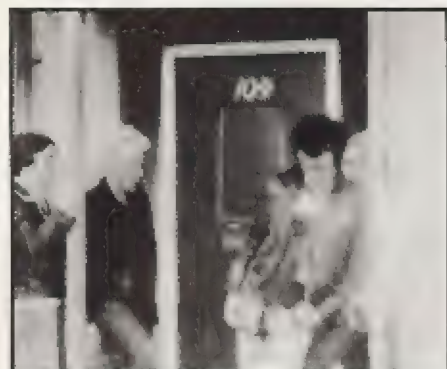
● *We haven't totally ignored Crass, we've had two album reviews and a colour poster and if you know anything about Crass, they almost totally ignore the music press when it comes to interviews. We are trying. If enough of you write to us with questions for Crass, we will give the letters to them in the hope that they will answer your questions — Ed.*

ALTHOUGH THE basis of your paper is good, why do you feature a 'Personal File' on certain punk personalities. In issue No.6 there was a file on Winston Swmith of Anti Nowhere League. Why do you put such crap in like this.

Why you have a 'Hunky Punky' of the month I'll never know. I was ashamed to let my mates see it when I showed them the mag. You (the writers) seem to know what you're on about so there is no reason why *Punk Lives* cannot become the best punk read in the country.

I would like to see more letters from the readers about concerts they have been to, records, what they think of Fanzines, the music press attitude to punk and most of all, would like to see songwords and more poetry. **Ralph Haldene, Farringdon, Sunderland.**

● **Winston wasn't ashamed of doing it, so why should you be ashamed of reading it? — Ed.**



PUBLIC DISORDER

I'M WRITING to you on behalf of my ex-boyfriend's band Public Disorder, who have been trying to get a decent break but haven't so far. They were going to play with Abrasive Wheels at Carlisle but it was cancelled. They have a six track demo tape called 'Rough Justice' which is available from drummer — Shim at 14 Richmond Cft, Westfield, Workington, Cumb. Send C60 — SAE. They've played seven gigs around Cumbria with other local bands, but most of them get stopped because of trouble. Also mention the line up: Roger, shouting; Cooky, guitar; Norm, bass; Shim, drums. Shim doesn't drum on the demo, it was Ron who left to form another band called Decontrol. **A fan, Carlisle.**

IT'S FUNNY isn't it, how many people who have got anarchy signs all over themselves and claim to know what it's all about — peace and love and all that and yet despite this how many act as if they actually mean it? Not bloody many. Here's a few examples.

Take the recent Flux gig at the Bunker (a local venue in Sunderland). For a start there was nearly a fight, then there were people turning up at the door — "ooh, I've only got a quid, it's all I've got, honest!" Then once inside they pull out four cans. They were the usual people who asked for a look at the 'zine and then buggered off without paying for it. Real anarchy, eh! The worst was despite the notices people still brought bottles in — we trusted you to finish your bottle before you came in. Of course there were the people who hung about outside afterwards despite two pleas from the stage not to. This time we were lucky with the police, next time we may not be.

A lot of these things were done by people who should have known better, people who claim to believe in anarchy but let us down on the most basic thing — TRUST. Without trust we'd all be up shit creek. Bands who play trust us to have everything sorted out but it's different when we trust you, isn't it. When we trust you we get let down far too often. I know it's a cliché but they say anarchy begins with the individual, but it's still right. You always complain that you're mistreated by 'society' but unless you fulfil peoples trust in you you're going

to remain isolated and unless you can learn to trust fully then we are going to get nowhere. **Marty A. from RAFF, RUSS, MIKE (A.O.D.), Sunderland, Tyne and Wear.**

HI, I'M writing this because I don't wanna see talent go to waste!! I'm 15 and I play bass (I was taught by Mel of The Adicts, who lives near me). I'd like to get together with psycho or schizoid punks to form a band, I'm into Sex Pistols, Ramones, Adicts, Kennedys, Black Flag, ANWL, Channel 3, Subhumans as well as Birthday Party, Devo, Lords Of The New Church.

I have been in a band before called the Trash and I've got a lot of ideas for a new band. I write a lot of songs — about 15 decent ones so far — with titles like 'That Kamikaze Vibration', 'Boring', 'Words Tattooed On My Brain', 'Down', 'Love Knife', 'Let Me Stay A Kid', 'Who Will I Sue?', 'Go To Hell', and 'Making Fun Of You'.

I don't have spiked hair and I don't wear bondage. I just look like your average degenerate. My songs are musically pretty basic, but lyrically they're full of sly/dumb wit. I don't wanna be in a band that's very political, or trying to sound something like Crass, Conflict etc. I wanna be in a *fun* band. I don't wanna sit on my ass complaining about not having a job. I won't get a job when I leave school next year, but I don't see the point of being depressed about it all the time. I think it's a joke already, while bands like Crass get completely negative about it (and I'm not slagging Crass off).

It would be a good idea for Punk Lives to have a regular column for people who want to start bands. I'm sure there are kids like me who wanna be in bands but get discouraged because all the people they know like Duran Duran and KajaGooGoo. Finally, congrats on the mag.

Well, all you fun-starved musicians get writing to: **WDD, 64 Chatsworth Drive, Rushmere Park, Ipswich, Suffolk, IP4 5XD.**

THIS IS one helluva mag you've got here! Good coverage of all the really small but potential groups is essential to the survival of this great music. I live in Lisburn, Northern Ireland and go to school in East Belfast. I really think that some of the groups here just don't get enough coverage. Two great examples are the Outcasts and the Defects. The Outcasts have managed to work their way to a slight degree of fame with their two albums. The Defects however, no one has ever heard about, even though their album — 'Defective Breakdown' is one of the best punk albums I have heard in years.

Please do us over the water a wee favour by helping out our groups as well as those in England. **Paddy Hirsch, Lisburn, Northern Ireland.**

● **See page 36 for Defects interview**

I'M GLAD to see that Punk Lives is covering punk as a united movement. Each issue we have been blasted with interesting informative interviews and features, not to mention the colour posters. Without these posters we would never know what half the bands look like or indeed if they even exist!

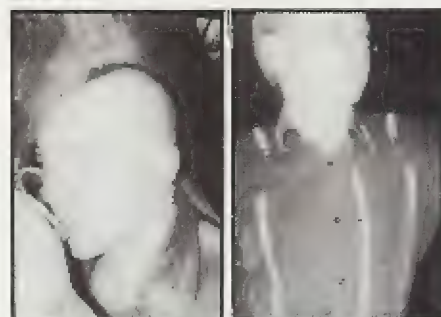
Under the guidance of certain cretins punk has been split into numerous divisions. There's Oi!, Crass camp, HM/Punk crossover, street music, total noise and more recently positive punk.

People like Garry Bushell and Steve Ignorant/Penny Rimbaud have all done great things for punk. But they weaken punk by introducing petty self-squabbles of little importance.

I agree that punk music does vary as do the views of the groups. The Sex Pistols, The Ruts, PIL, Infa Riot, Crass, Splodge and Disorder all sound different as do so many recent bands sound the same musically. However much they may differ, punk bands should be united against the system or whatever oppresses their and our freedom. **Stephen Williams, Dwlheli, Gwynedd.**

IN a recent edition of Punk Lives you did an interview with the great 999, where your interviewer said "That with the exception of the Clash, 999 are now the longest surviving punk group". Well what about those fun loving, happy go lucky, real ale drinking, brilliant musicians Mr Scabies, Mr Vanian and The Housewives favourite, old Sensible, alias The Damned. Who, I think, started at the beginning of the summer of 1976. **Joey 'VD' Rogers, Bexhill-on-Sea, East Sussex.**

HERE I am, magnifying glass in hand, looking through NME hoping to find some interesting new releases, and maybe if I was really in luck a few pictures of bands I liked, and on the next stand written in big bold red letters is Punk Lives. No more eye strain, no more trendy poncey crap — no more NME. This country isn't exactly a record buyers paradise, but there's been a few good releases lately via 'Music World' — that's right, Music World, Y'know country classics etc. I ain't got a clue why they've been releasing the likes of Peter And The Test Tube Babies, Blitz, Abrasive Wheels, alongside Slim Whitman, but who cares, the good stuff is making its way here, and now your mag has arrived. Perhaps there are some people here with foresight, intelligence and plain good taste after all. **Jason Makris, Hastings, New Zealand.**



I SAW ABH at the Gala, Norwich with the Exploited. I have enclosed some photographs of ABH and the Exploited. I hope that you print the photos because ABH are a great punk band. **Hartly Hare, Norwich.**

OKAY, SO it's a great magazine but that doesn't give you the excuse to slag off other bands, the more established groups ie The Damned. So they didn't churn out thrash songs from '76 onwards but it shows they've got individuality. If it wasn't for them as the backbone of punk, all the arsehole, poser bands like GBH would not have taken off, more like fallen over. If you want good advice follow Johnny The Atomic Punk (issue 5) and don't slag off other groups, GBH. Remember who started it all! **Drew, Glasgow.**

Send your letters to: Graffiti, Punk Lives, 50 Eagle Wharf Road, London N1.

Penpals

ROB SKINHEAD, 20, into Upstarts, 4-Skins, Sham and well dressed skinhead birds into gigs. Any skins into dressing smart. **41 School Road, Stretford, Manchester.**

I AM a male punk age 13. Wants a punkette aged between 13-14. Likes Exploited, GBH, Vice Squad, Crass, Sex Pistols and Angelic Upstarts. Dislikes Discharge, SLF, smoothies, Ska, mods. **11 Wood Brook Place, Mixend, Halifax, West Yorkshire.**

MAD PUNKETTE aged 17, into GBH, Discharge, Motorhead, ANWL, Crass, anarchy and most punk groups except The Adicts. Likes getting pissed and going to gigs. I would like to write to punks/punkettes 17-20 years old. Please send photo if possible. **Julie "Zombie" Cooke, 31 Fir Tree Rise, Moortown, Leeds 17, Yorks.**

HI, MY name is Rita and I'm 20 years old, I'd like to hear from any London skins aged 17-25. **Flat M6, 3 Salisbury Street, Westbourne Avenue, Hull.**



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TWO MALE punks, both 18, into Pistols, Defects, Threats, Sub Humans, Banshees, Fits, Vice Squad, ANWL, Generation X, early Clash, The Damned and many more. Want to write to or meet punkettes anywhere but especially Scarborough area as we are going on holiday there. **Davy and Jas, 19 Gladney Avenue, Yoker, Glasgow, Scotland G13 4JB.**

A 14 year old (but looks about 16) punkette with blonde spiky hair would love to hear from punkettes and punks any age. I'm into Southern Death Cult, Sex Gang Children, Killing Joke, ANWL and Outcasts. My dislikes are poseurs and wars etc. Don't be shy, give me a try. **Sam Webb, Old Vicarage, Church Road, Tovil, Maidstone, Kent ME15 6QX.**

I AM 18, my name is Ady and I'm into Clash, UK Subs, 999 and ANWL. I would like to hear from any punkette anywhere. **31 Thirsk Drive, Lincoln, LN6 8SZ.**

I AM 14, my name is Maz and I'm into Siouxsie, Clash, ANWL and UK Subs and I would like to hear from any punk or punkette in the London area. **31 Thirsk Drive, Lincoln, LN6 8SZ.**

MY NAME is Sean and I've been a punk for two years. I would like to hear from any punkettes or punks who are interested in GBH, ANWL, UK Subs, Damned, Sex Pistols and many more groups. I'm 17 and I like Punk Lives a lot. **Sean Collins, 132 Drummore Road, Drumchapel, Glasgow, G15.**

I'M MALE, 18 and pissed off. I like Blitz, Discharge, Adicts, Varukers, Chaos UK and most hardcore bands. I would like to hear from any punkettes or punks. Send picture if possible. **Alan (Tag), 20 Evesham Avenue, Penwortham, Preston, 749 597.**

I'M 14, into Sex Pistols, Vice Squad, GBH, The Mob, Dead Kennedys, Outcasts, Chaos UK, ANWL. I believe in anarchy and dislikes are mods, NF, law courts, and animal vivisection. I would like to write/meet punks and punkettes. **Dabs, 36 Beechers Road, Portslade, Sussex, BN4 2RG.**

BORED PUNK aged 17 would like to write to punks or punkettes into gigs, getting pissed and weird hairstyles. Fav bands Crass, Cure, Beki, Bauhaus, Peter And The Test Tube Babies, New Order and The Exploited. **Wally Punk, 24 James Robb Avenue, St. Andrews, Fife, Scotland.**

I WOULD like penpals from all over the world. I like music from '77 through to thrash, also Industrial/Art damage. Like fanzines and scene news. **Larry Parks, 1025 Prague Street, San Francisco, Ca 94112.**

WATCHA! ERICA here, I'd like to write to punks/punkettes and skin boys/girls anywhere, especially in Herefordshire or London. Likes include The Damned, Pistols, Clash, Siouxsie, Bauhaus etc and Pepperonni sausages and cream eggs. Would also like to meet for gigs and laughs. Photo if possible. **25 Kipling Grove, Hemel Hempstead, Herts.**

BLONDE PUNK aged 19 into Vice Squad, SDC, Action Pact and all punk. Wants lefty punkettes to write. **Tim Benn, 4 Coombe Hill, New Marske, Redcar, Cleveland, TS11 8JW.**

16 YEAR old psychobilly into the Meteors, The Cramps, The Escalators, Sex Gang Children, and so on. Would like to hear from any psycobirds or punkettes into the same kind of stuff. Photo if possible. **Paul Silver, The Cottage, Punch Bowl Lane, Hemel Hempstead, Herts.**

A **BORED** Oldham punk seeks punks and punkettes (prefer punkettes) in the Oldham/Manchester area. I am 14 and like Cats, Anarchy, CND, dossing around. Dislikes war, politics, The Queen, The Government, glue, mindless violence, laws, fascists, NF. I like groups like GBH, Crass, Exploited, Vice Squad, One Way System, UK Decay, etc. So if you are a Beki Bondage look-a-like, write to **Squidge (Mark Jones), 248 Abbeyvills Road, Oldham, OL8 2DQ.**

BORED BASS player in working band wishes to hear from hardcore punkettes, the more outrageous and insane the better. Liverpool area preferably but anywhere really. **Mark Webb, 9 West Albert Road, Liverpool 17.**

WE ARE a couple of punks who would like to meet two punkettes. We are both 16 but your age does not matter. We are into Discharge, GBH, ANWL, Flux, SLF and lots more. **Paul Morrison, 15 Mossiel Way, Newarthill, Motherwell, Lanarkshire, ML1 5DZ.**

GLASGOW PUNK band (The Falling Angels) are looking for a bass guitarist. Must have instrument and have been playing for at least a year. Like other bands like Discharge, Flux, Exploited, GBH, Dead Kennedys, Abrasive Wheels, Damned, PATTB and Black Flag. Must live in or around Glasgow and be ambitious, aged between 14-20. Send info with phone number to **Alan, 1 Laigh Road, Glasgow, E77 5EX.**

I AM 16 years old and am looking for a punkette in Glasgow aged 15-17 who likes groups like Flux, Dead Kennedys, Abrasive Wheels, Exploited, Discharge, PATTB, GBH and Sub Humans. If you like these bands, and want to write or meet for gigs, write to **Alan, 1 Laigh Road, Glasgow, G77 5EX.**

I'M A 13 year old skinhead. I'm a girl who wants to write to skinheads between 13-15. I like the group 4 Skins. Send a photo. **Debi Dawson, 90 River Avenue, Hoddesdon, Hertfordshire.**

FREE!

Do you want to write or meet fellow punks? In the next issue of Punk Lives we'll devote a section just for you. And it's FREE. Send your name, address and the type of person and music you'd like to match up with to Punk Lives, PENPALS, 50 Eagle Wharf Road, London N1 and we'll print as many as we can.

I'M A Brighton skinhead (19) into most punk bands, such as Pistols, Clash, Ruts, X Ray Spex, SLF, Sham, Richard Hell, Siouxsie, Adverts, etc, etc. Want punkettes and skin girls to write 17+. You can write from all over the country, so put pen to paper and get writing now. Pic if possible. **Tony Aldridge (811), HM Prison, Onley, Rugby, Warwicks. CU23 8AP. (G.Wing).**

I AM a male punk and skinhead and I would like to meet/write to a punkette. I am 15, look a bit younger than that, I am into the Sex Pistols, Sub Humans, Blitz, 4 Skins, Exploited, Dead Kennedys, Vice Squad, Demob, Oi groups of course. I hate Crass, Mods, The System. Come on punkettes send me your pic, and we could meet and have some fun of course! **Send to Peach, 225 Foulford Road, Cowdenbeath, Fife, Scotland.**

TWO PUNKETTES, Jacqui (18) and Debbie (20) on the lookout for punks aged 16+ into Bauhaus, PIL, Sex Gang Children, Danse Society, bondage, tartan gear, going to gigs, getting pissed and having a good laugh. So get your finger out and drop us a line and photo to: **98 Linden Way, Canvey Island, Essex. SS8 9JB.**

19 YEAR old punk wants to meet punk girl into new punk bands such as Blood and Roses, The Mob, Ritual, Hollywood Sex. Anyone interested in going to gigs in Bristol area contact **Paul, 119 Stockwood Lane, Stockwood, Bristol.**

TWO POSITIVES punkettes (15) want to write to, or meet any punks (preferably DANIEL ASH lookalikes). Like most punk bands especially Brigandage, Blood and Roses, Bauhaus, 1919, Southern Death Cult and Spear of Destiny. Dislikes include Mods, 'Oi' music and royalty. If relatively mad and living within Glasgow or Greenock area, write enclosing photo (also state interests). Our nicknames are Tomsk and Pixie, but please address envelope to: **J. A. Kerr, 16 Ardmore Road, Port Glasgow, Inverclyde, Scotland.**

THREE PUNX (female) aged 16, 17 & 19, looking for punx-n-skinz about the same ages. Into Crass, Blitz, Pistols, Flux and most other punk-n-oi bands. Like gigs and booze ups. Send photo if possible to **Mary, 65 Falkland Drive, West Mains, East Kilbride, Glasgow G74 1JE.**

SID AND STEVE (15) would like to hear from punkettes (same age) who are into Sid, Pistols, Sub Humans, Angelic Upstarts, Damned etc. Pic if possible. **Sid Blitz and Steve Havoc, 23A Broomhill Quad, Shortlees, Kilmarnock, Ayrshire, Scotland.**

I AM a 14 year old female, dying to write to English male punk. Age 14-18. I like all punk music especially Sex Pistols, SLF, Cockney Rejects, UK Subs and really like The Clash. It's so boring here in N.Z. There's about 10 punks. Please write, photo please. **Vanessa Dawson, 16 Firth Road, Browns Bay, Auckland 10, New Zealand.**

LONELY ANIMALISTIC punk, seeks any nice looking punkettes out there, for letters, gigs and mucking about. Likes SLF, GBH, Clash and PIL. Dislikes mods. Picture if possible. **David Ball, Hawkins House, Bearwood Coll, Wokingham, Berks, RG11 5BG.**

I'M A 20 year old American punk. I've been into it now for five years. My fave bands are: UK Subs, Sex Pistols, Exploited, GBH, The Adicts, Minor Threat and Circle Jerks. I've been to England twice and loved it both times. I'd like to keep in touch with the English scene and British punks. Send photos if possible. **Jeff Harp, 8742 Artesia Blvd., Bellflower, Calif, 90706, United States.**

TWO BORED but nutty punkettes aged 16, would like to hear from any punks aged between 16-20. We are into The Damned, ANWL, Adicts, GBH, Test Tubes and lots more. Send photos and letters to. **Toni & Sam either at 15 Lea Road, Waltham Abbey, Essex, or 10 Bower Hill, Epping, Essex.**

PUNK (14) wishes to start a punk band of own age, living in Gravesend and surrounding area. Guitarist, bass player and drummer with own gear if possible. Also I'd like punks and punkettes to go to town and gigs with etc. Influences — Anthrax, Deformed, Sex Pistols, GBH, Exploited, Conflict, Crass, ANWL, Chaotic Dischord, Mayhem plus more. **Simon Rhodes, 19 Evenden Road, Meopham, Nr. Gravesend, Kent, DA13 0HA.**

PUNK 18 into GBH, Test Tubes, Pistols seeks punks/punkettes. All letters answered. **Alan Twigg, 82 Henderson Road, Widnes, Cheshire.**

HI I'M an 18 year old female who is pissed off and bored. I've just turned punk and would like lots of info and would also like to hear from anyone who hates royalty and likes a good laugh. All letters will be answered. **S. Ballantyre, Cott 34, Quarriers Village, Bridge of Weir, Renfrewshire.**

I AM 15 years old, mad on SLF, Exploited, Sex Pistols and Siouxsie. I would like a penpal, boy or girl, any age, any part of the world — even Scotland. **Angie Mitchell, 317 Links Street, Kirkcaldy, Fife, Scotland.**

17 YEAR old punk wants to swap information and ideas with punks/punkettes into daft clothes, gigs, Siouxsie, GBH, Toy Dolls, Damned, Violators, Adicts, UK Decay, Dead Kennedys. Anyone, anywhere welcomed to write. **Paul Gyll, 28 Arundell Walk, Perksville, Chester-le-Street, Co. Durham, DH2 1JD.**

I AM 14 and like GBH, Sex Pistols, The Exploited. I am looking for a good looking 14-16 year old punkette to write to or meet. Picture if possible. **Simon Marshall, Rose House, Rossall School, Fleetwood, Lancs. FYT8JW.**

HELLO, MY name is Haye R and I am a punk from Australia. I am 16 years old and my favourite bands are Crass, The Paygans, The Subhumans, Angelic Upstarts, Poison Girls etc. I'd like anyone to write to me as long as they are punks. **Haye R, 128 Ballantyne Street, Thornbury 3071, Melbourne, Victoria, Australia.**

HI, GARY here. I'm 18 years old and bored stiff. I would like to write to punkettes from all over the world. Must be into Vice Squad, Angelic Upstarts, Abrasive Wheels, UK Subs, UK Decay, Plasmatics etc. Photo if possible. Anyone interested in starting a group should write. **484 St. Lukes Road, Pennywell, Sunderland, Tyne and Wear.**

HI, WE'RE two bored punkettes, both 15 and would like to write to any insane punks or punkettes from anywhere. We're into Killing Joke, Banshees, The Damned, Sex Pistols, ANWL, Dead Kennedys, Bauhaus, etc, and early punk. Both love drinking, smoking and going to punk gigs until as late as possible. We're devoted to punk, so if there's anyone out there who loves a good laugh. **Tekī & Mini, 53 Fairfield, Wootton Bassett, Nr. Swindon, Wiltshire.**

A PUNK and skin, want to write or meet punkettes and skinettes. Must be 16-17 years old, into love, peace and anarchy, Sham, Cockney Rejects and Tattoos. Musical tastes are Conflict, Mob, Omega Tribe, Dirt etc. Someone please write as we're sick, depressed and suicidal. We need a bit of love. Write to **Jonesy The Punk and Taff The Skin, The Anarchist Centre, 41 Noels Court, Catterick Village, Richmond, N. Yorkshire, DL10 4DL.**

AGE 15, (male) skinhead mostly, but punk as well. Like One Way System, girls, GBH, 4 Skins, Criminal Damage and most other skin/punk bands. Female to write if possible. Hate drugs, glue, violence, new romantics, mods. To meet and go to gigs with. **Mark Knight, Hide Corner Fruit Farm, Langney, Eastbourne, East Sussex, BN23 8AA.**

16 YEAR old into punk music, peace and anarchy. Into nearly all punk bands old and new especially Crass, Flux, Rubella Ballet, Killing Joke, Partisans, UK Decay, Damned and PIL. I would like to write to a similar non bondage punkette with normal hair (into combat jackets and T-shirts). Willing to swap pictures and tapes etc. Living in Wales if possible. **Stephen Williams, 7 Bron-Y-Dde, Pwllheli, Gwynedd.**

I'VE READ the Punk Lives magazine since the first one and I'm glad that it's out instead of just all those other magazines. It's good to see punk going strong over in the UK. In Australia it's pretty bad with only a few bands. I'm into ANWL, Exploited, 4 Skins, Vice Squad etc and would like it if someone could send me info on the ANWL, because it's hard to come by. It would be great if any punkettes would write if possible. **Peter Main, 204 Doveton St. South, Ballarat, Victoria, Australia.**

Send a picture and we'll use that as well!

FOLLOWING NO ONE

The Defects do it their own way. Interview by Dr Syn

BUCK: "punk was just brilliant, like
a new thing you couldn't ignore."
Pic by Erica Echenberg

Survival/Brutality' by The Defects, their first single on WXYZ Records, deserved a place in everyones record collection. A heaving, deceptively slow song, played with precision, somehow mixing punk with early Sweet (tis true!), and featuring an unforgettable chorus deserved its high placing in the Indie chart, but also deserved to sell trillions.

Their Press Officer whisked Buck (vocals) and Gary (bass) of the band, and myself into a noisy pub where we could just about talk. Glenn (drums) and Dukie (guitar) were nowhere to be seen.

Buck and Gary generate a cheerful, almost naive, enthusiasm that is worth catching, and after our chat I was left with the impression that what went wrong with Chron Gen couldn't possibly happen here, because whereas the initial recordings hint at great futures ahead, the Defects, living in a desolate spot, haven't the chance to become tainted by lethargy.

It's that old Belfast saga all over again. Inspired by the first visit of The Clash it would appear the boys left behind their longing for such artists as Black Sabbath and David Bowie and became fully embroiled in punk. After a while Irish bands were trying the best they could to make their own entertainment as visiting bands dried up (the last punk gig there in an established venue was the UK Subs in Feb '80), and bands such as Rudi and The Outcasts clearly had a great influence.

"The only gigs we can see," explain Buck "are the ones that we play... there are five or six bands in Belfast worth seeing but they don't do gigs, unless it's with us. There's agencies there that cater for bands like Motorhead but they're not interested in punk, not interested in young bands, not interested in Belfast."

It would also seem that for most punks, or young people generally, the lack of a proper bus service means that anyone wishing to attend the more regular gigs, held at the University, have to leave to catch the last bus home at the same time as the band they went to see would be springing onto the stage.

Going for well over two years, they started up in the usual way. Aimless rehearsals, the chance of a quick gig, the enthusiasm from that leading to the "Carry On" decision, and then much despondency after that when things went quiet."

Buck, the main talker of the two mentions their first single 'Dance', and how it came about.

"You know that Battle of the Bands? We entered that because it would mean a gig in a large hall. And there were thousands of punks there... well, not thousands but heaps of them! Stacks of them! All singing along. That gave us the idea to get a single out because there were so many people there."

"We came last," adds Gary in his nonchalant manner.

That single, with only two thousand pressed, forged with money borrowed from Buck's mother amongst others, sold out very quickly and before the band had a chance to think about re-pressing or another single, along came John Curd, along came Step Forward, and along came the chance to come over to England for a tour with Chelsea, Chron Gen and The Anti-Nowhere League.

Why did you become punks rather than something else?

"Dunno," mumbles Buck in a ponderous state, "it was just brilliant, like a new thing you couldn't ignore."

In one of the pictures I have seen of the band there was a skinhead singer, which as it turns out was Buck when he first got into punk, and a little embarrassed about it he seemed too.

"That was when we started. I'd prefer to forget about it. We still played the same music... just didn't have the money to buy studs."

"I wasn't in them then" adds Gary, his credibility intact.

How about the fact that their sound is so markedly different from all the other new punk bands? What sets them apart?

Buck: "Well, I'm sure if the people over here are thinking of starting a band, they go to the Lyceum, see Discharge, Exploited, Vice Squad, y'know... Duuuuuuhhduurgh (as he mimes fast guitar). Then they say "We can do that," but we've got no bands to follow or take note of. We were listening to Eater, the UK Subs, The Ruts... our guitarist is really stuck on them, for years, and he never got the chance to see them! All we have is records and pictures. No groups. Just records... and pictures to look at."

A sad history in a way, but one which has undoubtedly helped The Defects achieve individuality. Any band with that sense of seclusion can come up with a sound that is basically different, but The Defects have a certain edge. They make immediate contact.

They're winners.

They've got a new single coming out soon, the old Elvis Presley record, 'Suspicious Minds', let's see what they do with that.



THE FITS



Another former Rondolet band with a new home to go to, Blackpool's Fits are now at home on the farm they call Corpus Christi.

Your fearless roving reporter Dr Syn recently popped his head around the door to hear their new signal, 'Tears Of

A Nation' and was hugely impressed by the development within The Fits musical doings. An auto-biographical lyrical beat allied to a slow but uplifting sound, 'Tears Of A Nation' is not only their best single, it's one of the best this year. Buy it, you won't be sowwy.



ACTIFED

Actifed have a debut record released called 'Dawn Of Legion' on Jungle Records. Produced by ex-Generation X man Tony James, it contains four tracks, all written by the band. The band have had a change of line-up, lead vocalist Weazle left and lead guitarist David Rogers has taken his role. The rest of the line-up is John Bristow, bass; Clinton Grace, guitars and Stuart Hemphill, drums. The band are expected to play a series of dates in the near future and will record an album to be released in the new year.



ALIEN SEX FIEND

pic by Tony Mottram